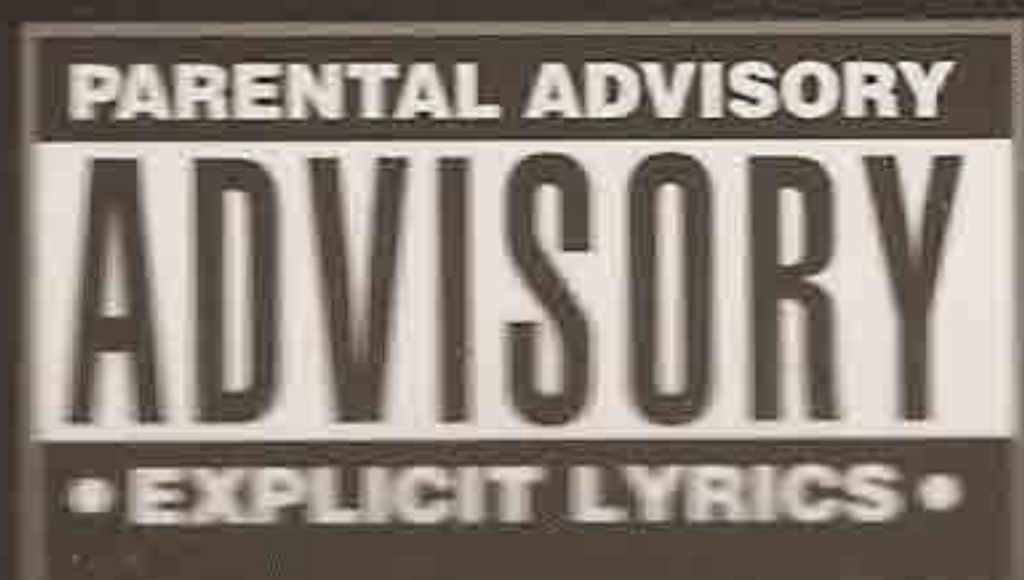
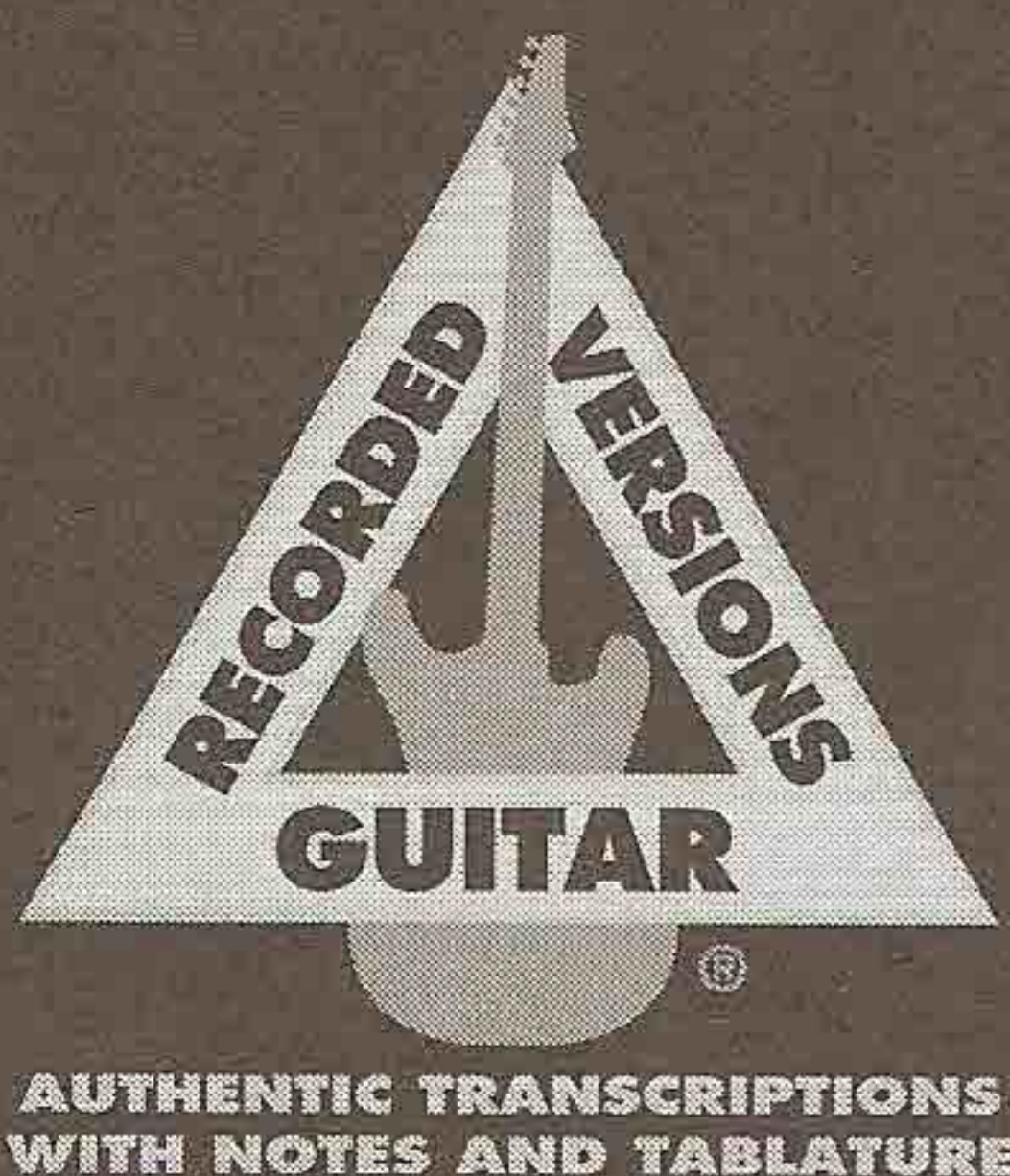




SYSTEM OF A DOWN





SYSTEM OF A DOWN

Transcribed by Pete Billmann, Jeff Jacobson, and Jeff Story

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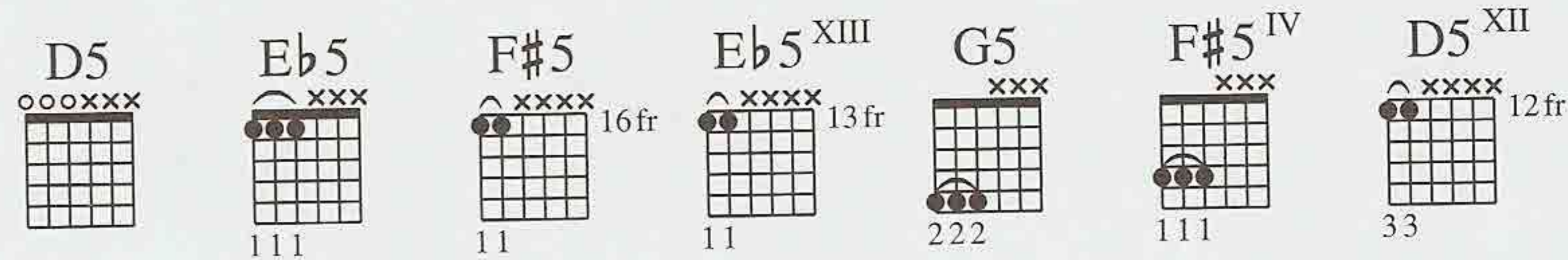
Photo by Bob Berg

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Suite-Pee

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Moderately Fast ♩ = 192

N.C.

Gtr. 1 (dist.)

15ma ----- loco 15ma ----- loco 15ma ----- loco

mf Harm. ----- Harm. ----- Harm. ----- Harm. -----

TAB

5 5 5 4 3.1 2.6 1.9 0 0 1.9 2.6 4 5 5 5 5 4 3.1 2.3 1.9 0 0 1.9 3.1 4 5

pitches: G D F B B F G D A D F# F# A D

8va ----- loco 8va ----- 15ma ----- loco 15ma -----

Harm. ----- Harm. ----- Harm. ----- Harm. -----

5 5 4 4 3.1 2.6 1.9 0 1.9 2.6 4 5 5 5 5 4 3.1 2.6 1.9 0 0 1.9 3.1 4 5 5

pitches: A A E G C# C# G A A D D A C# F# F# A D D

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Rhy. Fig. 1A

Gtr. 2 (dist.) *f*

Gtr. 1 Rhy. Fig. 1 loco

4 4 4 4 5 4 5 4 4 4 4 5 4 5 4 4 4 4 5 4 5 4 4 4 4 12 4 1/2

5 5 5 5 6 5 6 5 5 5 5 6 5 6 5 5 5 5 6 5 6 5 5 5 5 12 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 F#5 D5 End Rhy. Fig. 1A

End Rhy. Fig. 1

4 4 4 4 5 4 5 4 4 4 4 5 4 5 4 4 4 4 5 4 5 4 4 4 4 16 0 0

5 5 5 5 6 5 6 5 5 5 5 6 5 6 5 5 5 5 6 5 6 5 5 5 5 16 0 0

Gtr. 2 tacet
N.C.(D)

her ev - 'ry-one cried, ev - 'ry-one cried, ev - 'ry-one cried. ____
crossed and ter-toted rav - ag - es of ar - chi - tec - ture. Hoist a-round the spade. ____

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 6 meas., simile

[illegible]

Interlude

Slowly ♩ = 69

N.C.

(bass)

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

Die. Die. Die. Why?

Gtrs. 1 & 2

f

slight P.M.

1. D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5

Lie na-ked on the floor and let the mes-si-ah go through our souls.

mf slight P.M. *sim.* Gtr. 1 Gtr. 2 *divisi* 1/2 (4)

2. D5 Eb5 D5 G5 N.C.(F#5) D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5

all through our souls. Die. (Like a moth-er fuck-er. Like a moth-er fuck-er. Die. Why? Like a moth-er fuck-er.

Gtr. 1 Gtrs. 1 & 2 (Gtr. 2 cont. in slash)

Gtr. 2 1/2 *divisi*

D5 Eb5 D5 G5 F#5^{IV} D5^{XII} D5 Eb5 D5 G5 F#5^{IV} D5 Eb5 D5 G5 F#5^{IV}

I want to fuck my way to the gar-den Spoken: 'Cause

Like a moth-er fuck-er.) 15ma P.H. 1/2 (11)

Gtr. 1

Bridge
Faster ♩ = 192
 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

ev - 'ry - one — needs — a moth-er — fuck-er.

loco

15ma

P.H.

7 8 7 7 12 11 11

5 6 5 5 10 9 9

7 8 7 7 12 11

5 6 5 5 10 9

Outro

N.C.(D)

The fol-low-ing of a christ, the fol-low-ing of a christ, the fol-low-ing of a christ, the fol-low-ing of a christ.

Gtr. 1

10 10

10 10

10 10

10 10

7 7 7 7 8 7

7 7 7 7 8 7

7 7 7 7 8 7

7 7 7 7 8 7

D Eb D Eb

The fal - ling of christ, the fal - ling of christ, the fal - ling of christ, the fal-ling of christ.

Gtr. 1

10 10

10 10

10 10

7 7 7 7 8 7

7 7 7 7 8 7

7 7 7 7 8 7

Gtr. 2

mp

f

0 0 0

0 0 0

0 0 1 0 1

0 0 1 0 1

7

Know

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
 ② = A ⑤ = G
 ③ = F ⑥ = C

Intro

Moderately Fast ♩ = 152

(drums) 3 * Gtrs. 1 & 2 (dist.)

G5 D5 B♭5 D5 B♭5 play 3 times

TAB

* composite arrangement

D5 B♭5 D5 B♭5 D5 B♭5 D5 F♯5 D5 B♭5 D5 F♯5

Cur-sed earth, cur - sed

Rhy. Fig. 1 End Rhy. Fig. 1

slight P.M. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 5 times

D5 B♭5 D5 F♯5 D5 B♭5 D5 F♯5 D5 B♭5 D5 F♯5 D5 B♭5 D5 F♯5

earth, cur - sed earth, cur - sed earth.

Gtr. 2 tacet N.C.

Gtr. 1

10 10 10 10 10 10 10 10 10 10

D5 B♭5 D5 F♯5 G5

D5 F5 D5 F5 play 4 times

Gtrs. 1 & 2

10 10 10 10 10 10 10 10 10 10

Verse

N.C.

1. I will nev - er feed off the ev - er-green lus - ter of your heart all be -
 2. Books all say dif - f'rent things while peo - ple flap their yel - low wings.

* slight P.M. throughout
 simile on repeat

* next 8 meas.

cause we all live in the val - ley and of the walls. When we
 Try-ing to soar, be - ing a whore of life and al - most ev - 'ry - thing.

speak, we can peek from the win - dows of their mouths to see the
 Sheep that ran off from the herd may be dead. Now's a bird the

land the wom - en chant as they fly up to the sun.
 a - ble to fly, a - ble to die, a - ble to fuck your moth - er's earth.

Chorus

D5 E5 F5 D5 E5 F5 N.C. D5 E5 F5

You nev-er think_ you know why. _____

Rhy. Fig. 2

D5 E5 F5 N.C. D5 E5 F5 D5 E5 F5

Know, you nev-er think_ you know why. _____ Know, ev - er think_ you know _

1. D5 E5 F5 N.C. D5 F5 D5 F5

_____ why. _____ Go, know, go.

End Rhy. Fig. 2

D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5

2.

Gtr. 1 tacet

D5 E5 F5 N.C.
 Know. _____
 Gtr. 1
 Gtr. 2

The musical score for "Know." is written for guitar and drums. The guitar part (Gtr. 1) is in the key of D major and 4/4 time, featuring a melodic line with notes D5, E5, F5, and a natural chord (N.C.). The guitar part (Gtr. 2) is in the key of D major and 4/4 time, featuring a rhythmic pattern of eighth notes and chords. The drum part is in the key of D major and 4/4 time, featuring a simple pattern of eighth notes and chords.

Interlude

N.C.(D)

Fmaj7

Gtrs. 1 & 2

D5

Gtr. 1 N.C.(D)

play 4 times

Gtr. 2
divisi

Gtrs. 1 & 2
 Gtr. 1
 play 4 times
 Gtr. 2
 divisi

The musical score for "The Other Side" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "On the other side, the other". The second system shows the guitar and bass parts, with the guitar playing a "Riff A" and the bass playing a "Riff B". The third system shows the drum part, which is a simple 4/4 beat. The score is in 4/4 time and features a key signature of one flat (Bb).

System 1: Vocal Melody

Chords: F, D, Fmaj7, F

Lyrics: On the other side, the other

System 2: Guitar and Bass

Guitar: Riff A

Bass: Riff B

System 3: Drums

Drums: End Riff A

Gtr. 1: w/ Riff A, 1 3/4 times, simile

D

F

D

3

side, _____

the other _____ side.

side.

Gtr. 1

The musical score is divided into two systems. The first system contains the vocal melody for the first line of the song, with lyrics "side, the oth - er side." The melody starts with a whole note D, followed by a series of eighth and quarter notes, and ends with a triplet of eighth notes. The second system contains the guitar accompaniment for the first line, featuring a series of chords and a final chord. The guitar part is written in a style that suggests a specific riff, with a key signature of one flat and a time signature of 4/4.

N.C.(D)

D'you ev - er try to fly?

Gtrs. 1 & 2

Gtr. 2 divisi

P.M. _____

(F)

D'you ev - er try to fly?

P.M. _____

(D)

Have you ev - er want - ed to die?

Have you ev - er want - ed to die?

P.M. _____

(F)

P.M. _____

D5

Don't ev - er try ____ to fly. ____ Don't ev - er try ____ to fly. ____

Rhy. Fig. 3

F5

Don't ev - er try ____ to fly ____ un - less you leave your bod - y on the oth - er side. ____

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

D5 F5

Nev - er try ____ to die. ____ D'you ev - er try ____ to die? ____

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

D5 E5 F5 D5 E5 F5 N.C.

Know, you nev - er think _ you know why. Know, you nev - er think _ you know

D5 E5 F5 D5 E5 F5 N.C. D5 E5 F5

why. Know, you nev - er think _ you know why.

D5 E5 F5 N.C. D5 E5 F5 D5 E5 F5 N.C.

Know, ev - er think _ you know ____ why? ____ Know. ____

Sugar

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Chorus

Moderate Rock ♩ = 138

(bass & drums) D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

The kom - bu - cha mush - room peo - ple,

* Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

TAB

0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5
0	7	6	5	0	7	6	5	0	7	6	5	0	7	6	5

* doubled throughout

Gtr. 1: w/ Rhy. Fig. 1, 3 times

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

sit - ting a - round all day. — Who can be - lieve you?

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Who can be - lieve you? Let your moth - er pray. —

Double-Time Feel

Gtr. 1 tacet
N.C.
(bass & drums)

Interlude

N.C.

Voc. Fig. 1 End Voc. Fig. 1

(Su-gar. —) (Su-gar. —)

Riff A Gtr. 2 (dist.) End Riff A

f

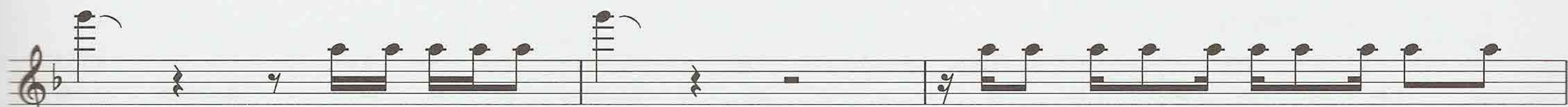
10	13	13	12	13	10	10 (10) X	10 (10) X
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Verse

Gtr. 2: w/ Riff A, 2 times
N.C.

1. I'm not there — all — the time, — you know. Some peo - ple, some peo - ple, some peo - ple call it in -
2. I got a gun the oth - er day — from Sak - o. It's cute, small, fits right in my

Bkgd. Voc.: w/ Voc. Fig. 1

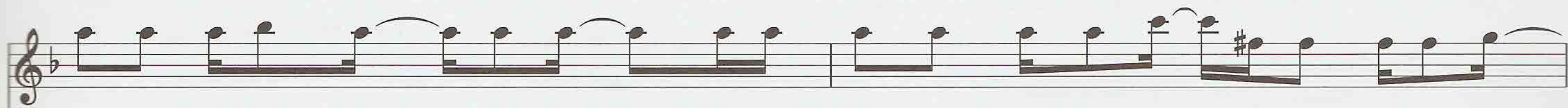


sane. Yeah, they call it in - sane. I play Rus - sian rou - lette ev - 'ry day, a
pock - et, yeah, right in my pock - et. My girl, you know she lash - es out at me some - times.

Bkgd. Voc.: w/ Voc. Fig. 1


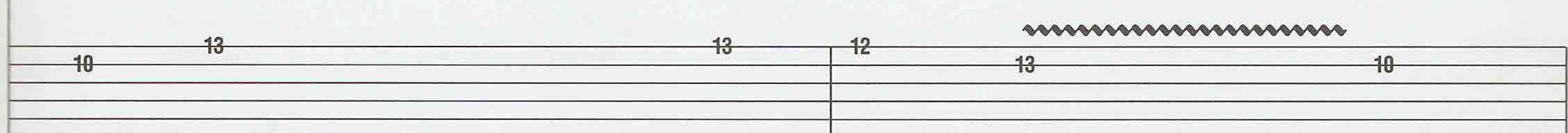


man's sport, with a bul - let called life, yeah, ma - ma, called life. You know that
— and I just fuck - ing kick her and then, oh, ba - by, — she's o - kay. —



ev - 'ry time I try — to go — where I real - ly want to be, — it's al - read - y where —
Peo - ple al - ways chas - ing me down, try - ing to push my face to the ground, where all they do is suck out my moth - er fuck - ing

Gtr. 2

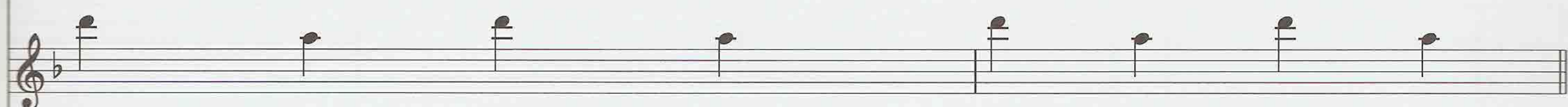



End Double-Time Feel

Bkgd. Voc.: w/ Voc. Fig. 2, 2nd time



— I am, — 'cause I'm al - read - y there! —
brains, my brains!




Voc. Fig. 2



(Su - gar! —)

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 2 tacet

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

The kom - bu - cha mush - room peo - ple, sit - ting a - round all day. —

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Who can be - lieve you? Who can be - lieve you?

1.

Double-Time Feel

Gtr. 1 tacet

N.C.

(bass & drums)

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Let your moth - er pray. — (Su - gar. —)

2.

Gtr. 1 tacet

N.C.

(drums)

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Let your moth - er pray. —

Bridge

Slower ♩ = 90

Eb5

D5

Eb5

D5

I sit in my des - o - late room, - no — lights, - no mu - sic.

Gtr. 1

Eb5

D5

Eb5

D5

Shouted: Just an - ger! Whispered: I've killed ev - 'ry - one. I'm a - way for - ev - er, but I'm feel - ing bet - ter.

Outro

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

grad. accel. 3 3

How do I feel? What do I say? Fuck you, it all goes a - way.

Rhy. Fig. 2 End Rhy. Fig. 2

grad. accel. P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2, 5 times

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

3 3

How do I feel? What do I say? Fuck you, it all goes a - way.

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

3 3

How do I feel? What do I say? In the end it all goes a - way.

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

3 3

How do I feel? What do I say? In the end it all goes a - way.

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

How do I feel? What do I say. In the end it all goes a - way.

$E\flat 5$ $D5$ $E\flat 5 D5$ $E\flat 5$ $D5$ $E\flat 5 D5$

How do I feel? What do I say. In the end it all goes a - way.

Faster ♩ = 180

A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

How do I feel? What do I say? In the end — it all goes a - way.

Gtr. 1

P.M.

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

How do I feel? What do I say? In the end — it all goes a - way.

Gtr. 1

P.M.

* gradually release P.M.

Faster ♩ = 196

Double-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 2 times

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

In the end — it all goes a - way. In the end — it all goes a - way.

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

In the end — it all goes a - way. In the end — it all goes a - way.

Suggestions

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

Intro

Moderately Fast ♩ = 170

Gtr. 1 ^{*}E5
(acous.) **Riff A**

F(#4)

Gtr. 2: w/ Fill 1, 2nd time

End Riff A

[illegible]

* Chord symbols reflect implied harmony.

Verse

Gtrs. 1 & 2 tacet

E5add4

F(#4)

[illegible]

Fill 1

Gtr. 2

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a 4/4 time signature. The melody is written in G major, starting on G4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). Below the staff, the tablature is written on a six-line staff. The first measure contains the numbers 0, 2, 3, 2, 1, 0, which correspond to the notes G, A, B, A, G, F# on the strings. The second measure contains the numbers 0, 2, 1, 0, 0, 0, corresponding to the notes G, A, B, A, D, E. The time signature (4) 4 is written below the first measure of the tablature.

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E5add4 F(#4)

from a well - trained eye. The waves all keep on crash-in' by. —
The orange light that fol-lows will soon pro-claim it - self a god.

Riff B

End Riff B

Gtr. 3: w/ Riff B
Gtr. 4 tacet, 3rd time
E5add4

F(#4)

If you are the light - post, then you are the work - ing class. —
If you point your ques - tions fog the fog will sure - ly chew you up, —
3. The ships are mul - ti - ply - ing day af - ter day, — sir. And they're com - ing close to the shore — sir, shore — sir. We

E5add4 F(#4)

But if you want the an - swers, you bet - ter give a piece of ass. —
But if you want the an - swers, you bet - ter get read - y for the fire. —
need to e - vac - u - ate the light post. It's all o - ver, whoa, o -

Gtr. 3

let ring - - - - -

Chorus

Gtr. 3 tacet
E5

F5

ver. —

Give a piece of your
Read - y for the
It's all o -

* Gtr. 4
(elec.) Rhy. Fig. 1

f w/ dist.

End Rhy. Fig. 1

* Two gtrs. arr. for one.

Gtr. 4: w/ Rhy. Fig. 1, simile, 1st time
Gtr. 4: w/ Rhy. Fig. 1, 1st 2 meas., 2nd & 3rd times
E5

To Coda

F5

ass. —
fire. —
ver. —

2.

F5

Interlude
Emaj7(no3rd)

Oo.

Gtr. 4

Rhy. Fig. 2

Gmaj7(no3rd)

Emaj7(no3rd)

Gmaj7(no3rd)

End Rhy. Fig. 2

Gtr. 4 tacet
Gtr. 1: w/ Riff A

Gtr. 2 E5

F(#4)

Gtr. 1 E5

Gtr. 2

Half-Time Feel

Gtsr. 1 & 2 tacet

Gtr. 4

E5

F5

G5

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass part is written on a single staff with a bass clef and a key signature of one sharp (F#). The guitar part features a melody with various intervals and a final cadence. The bass part provides a harmonic accompaniment with chords and a final cadence. The score is divided into measures by vertical bar lines.

N.C.(E5)

(F5)

P.M. —

P.M.—

N.C.(E5) (F5)

P.M. - - - - - P.M. - - - - -

7 7 7 7 7 7 7 7	7 7 7 7 7 7 9	8 8 8 8 8 8 8 8	8 8 8 8 8 8 10 10

D.S. al Coda

End Half-Time Feel

(E5)

(F5)

P.M.—

P.M.—

[illegible]

\oplus *Coda*

F5

Whoa. —

Gtr. 4

Outro

Gtr. 4: w/ Rhy. Fig. 2, simile

Emaj7(no3rd)

Gmaj7(no3rd)

Emaj7(no3rd)

Gmaj7(no3rd)

E5

Ah!

Gtr. 4

Emaj7(no3rd)

Gmaj7(no3rd)

E5

Ah!

Gtr. 4

2/2

Spiders

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Slow Rock ♩ = 70

* Gtr. 1 N.C.(Dm)
Riff A

mp
let ring throughout

T
A
B

* Bass arr. for gtr.

End Riff A

Verse

Gtr. 1: w/ Riff A, 1 1/2 times
Gtr. 2: w/ Riff C, 2nd time
N.C.(Dm)

1. The pierc - ing ra - di - ant moon, the storm - ing ____ of poor ____ June, ____
2. Your lives are o - pen wide, the V - chip gives them sight ____

Gtr. 2: w/ Riff B, 2nd time

all ____ the life run - ning ____ through ____ her ____ hair.
of all ____ the life run - ning ____ through ____ her ____ hair.

Gtr. 2: w/ Riff C, 2nd time

Ap-proach - ing ____ guid - ing light, our shal - low ____ years in ____ fright, ____
The spi - ders ____ all in tune, the eve - ning ____ of the ____ moon, ____

Gtr. 2: w/ Riff B, 2nd time

dreams ____ are made wind - ing ____ through ____ my ____ head, ____
dreams ____ are made wind - ing ____ through ____ my ____ head, ____

Gtr. 1

simile on repeat

0 8 0 7 0 10 0 8 0 7 8 0 7 0 7 0 5

§

Gtr. 1 tacet

Gtr. 3 tacet, 3rd time

C5

D5

[illegible]

N.C.(Dm)

N.C.(Dm)

Be - fore

Riff B

End Riff B

* *mp* let ring

* *f*, 3rd time

To Coda \oplus

C5

Bb5

A5

musical score for "You Know, You Know" by The Beatles. The score is written for voice, piano, and guitar. The key signature is one flat (Bb), and the time signature is 4/4. The guitar part features a repeating rhythmic figure of eighth notes and chords, with a final "End Rhy. Fig." section. The piano part has a similar rhythmic figure, marked "f" (forte). The vocal part has lyrics: "you know, you know, a - wake."

1.

Interlude

N.C.(Dm)

[illegible]

Guitar Solo

N.C.(D5)

(D5)

14 14

X X

12 12

[illegible]

Gtr. 2

D5 Eb5 Gb5

19 19 19 19 19 19 19 19 20 20 20 20 18 18 18 18

17 17 17 17 17 17 17 17 18 18 18 18 16 16 16 16

Gtr. 3 (dist.)

f

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

D5 Eb5 Gb5

Through my head. _

19 19 19 19 19 19 19 19 20 20 20 20 18 18 18 18

17 17 17 17 17 17 17 17 18 18 18 18 16 16 16 16

f
P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

⊕ Coda

Gtr. 2: w/ Riff B
N.C.(Dm)

Gtr. 2: w/ Rhy. Fig. 1
C5

Be - fore _____ you know _

Interlude

Gtr. 2: w/ Riff C, 2 times
N.C.(Dm)

Bb5 A5

_ I will _ be wait - ing all _ a - wake. _

Outro

N.C.(Dm)

Dreams _ are made wind - ing through _ her hair.

Gtr. 2

let ring _

10 9 (9) 12 10 9 10 9 10 7 7 7 7

0 8 7 0 8 7 8 0 7 8 0 5 0 5 0 5

Dreams _ are made wind - ing through _ her hair.

let ring _

14 12 15 14 12 14 12 14 10

0 12 10 0 13 0 12 0 10 0 10 12 0 8

Ddevil

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = C

Intro

Fast Shuffle ♩ = 195 (♩ = $\overset{3}{\text{♩}}$)

Fast Shuffle ♩ = 195 (♩ ♩ = ♩ ♩)

(bass & drums) 8

Gtr. 1 (dist.)

* *mf*
fdbk.

G5

f

TAB

5

5

Gtr. 2 (dist.)

8

f

TAB

5

* vol. swell

Gtrs. 1 & 2

Ab5 F#5G5 Ab5 F#5G5 Ab5 F#5G5 Ab5 F#5G5 Ab5 F#5G5 Ab5 F#5G5

Rhy. Fig. 1

6 4 5 5 6 6 4 5 5 6 6 4 5 5 6 4 5 5 6 6 4 5 5 6 6 4 5 5

[illegible]

§ Verse
N.C.

1. Pla - gia - rized ex - ist - ence ex - ist a - mong the writ - ers of the word.
2. Stu - pid peo - ple do stu - pid things. Smart peo - ple out - smart each oth - er
3. My blue moon riv - ets in ex - its, fore - warned cus - tom - ar - y spir - its.

Riff A

End Riff A

P.M.

P.M.

Gtrs. 1 & 2: w/ Riff A

Shake your spear at Shake - speare. Shake your spear at Shake - speare.
then them - selves, then them - selves. Then them - selves, then them - selves.
By my - self, by my - self. By my - self, by my - self.

Chorus

G5 F#5 Ab5 G5 Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5
1. Loud and nois y, strong re - frig - er - a - tors.
2., 3. Take me down there, pho - to - graph - ic re - lapse.

Gtrs. 1 & 2

5 4 6 5 6 4 5 5 6 6 4 5 5 6 5

Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5 1. Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5
Gain - ing in - de - pen - dence, the gain - ing in - de - pen - dence.
Peo - ple feed - ing fren - zy,

6 4 5 5 6 6 4 5 5 6 5 6 4 5 5 6 6 4 5 5 6 5

To Coda ⊕

2.

Ab5 F#5 G5 Ab5 F#5 G5

Gtr. 3 tacet, 2nd time
Ab5 G5

Bridge
N.C.

G5

dev - il is so love - ly. The

Gtr. 3 (slight dist.)

mf 5 6 4 5 5 6 6 4 5

Gtrs. 1 & 2

6 4 5 5 6 6 4 5 5 6 5 6 4 5 5 6 5

Ab5 F#5 G5

Ab5 F#5 G5

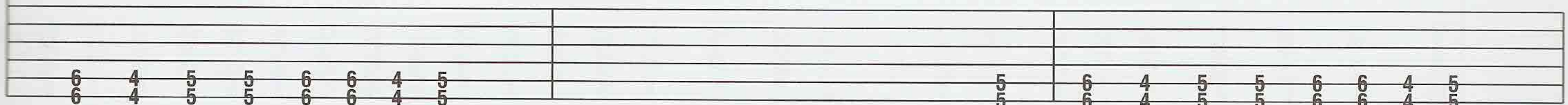
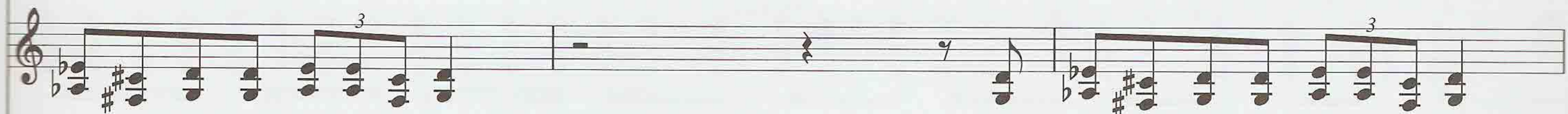
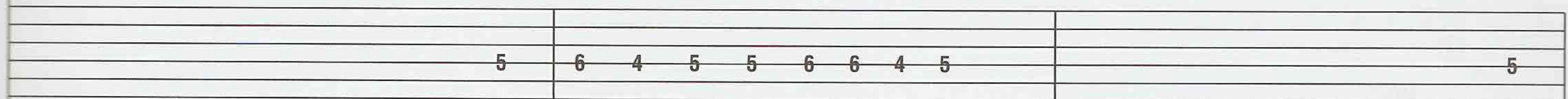
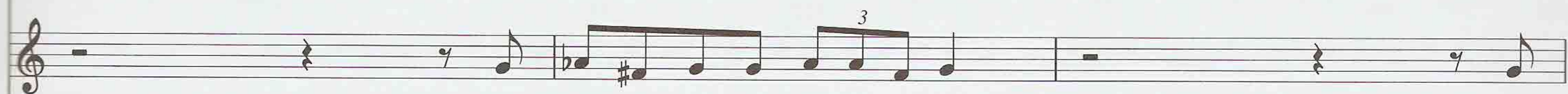
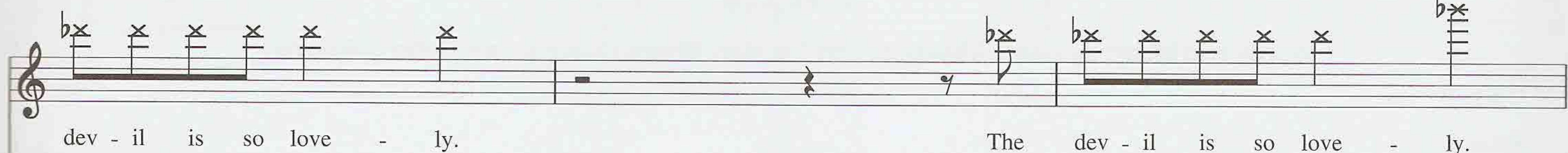
N.C.

G5

Ab5 F#5 G5

Ab5

F#5 G5



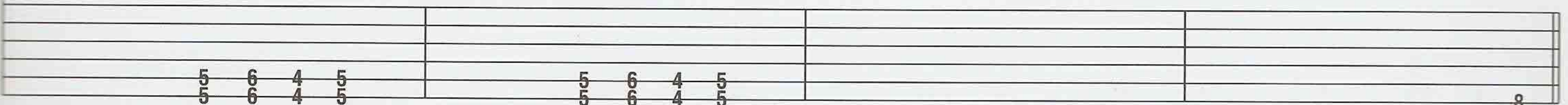
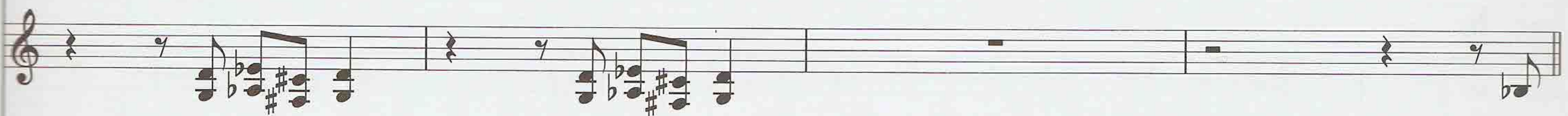
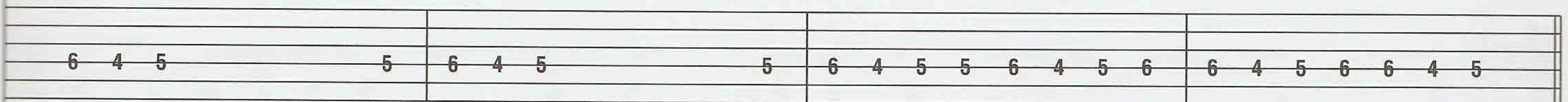
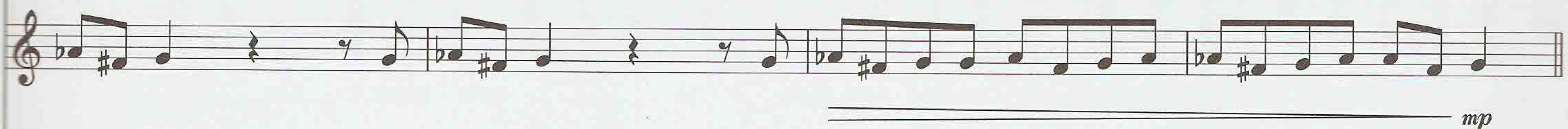
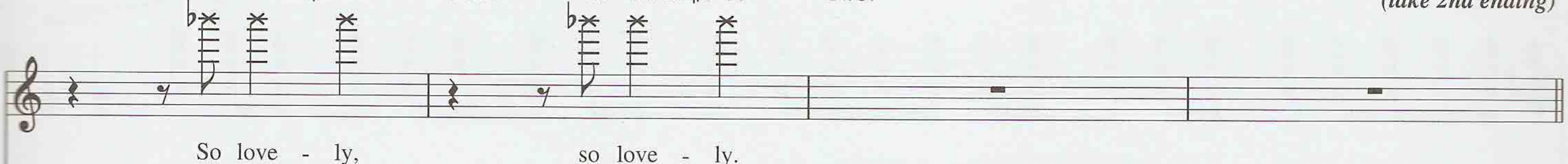
N.C.

G5 Ab5 F#5 G5

N.C.

G5 Ab5 F#5 G5

N.C.

D.S. al Coda
(take 2nd ending)

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 F#5 G5

Ab5 F#5 G5

Ab5 F#5 G5

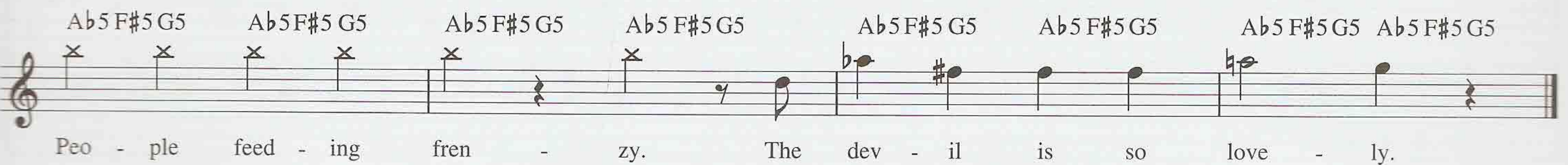
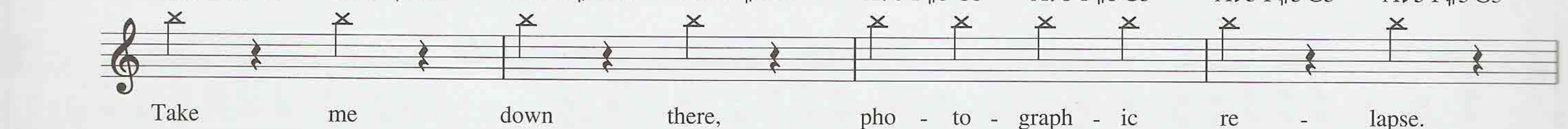
Ab5 F#5 G5

Ab5 F#5 G5

Ab5 F#5 G5

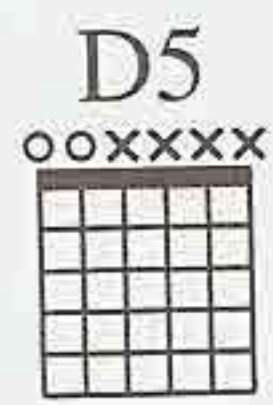
Ab5 F#5 G5

Ab5 F#5 G5



Soil

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = C

Intro

Moderately Fast ♩ = 152

F

* Gtrs. 1 (slight dist.) & 2 (dist.)

[illegible]

* composite arrangement

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The song ends with a double bar line and a repeat sign.

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 Gb5 D5

Musical score for guitar, showing a melody line with chords and a bass line with fret numbers.

Verse

Gtr. 1 tacet

N.C.

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 Gb5 D5 N.C.

1. The phoe - nix he _____
2. Mak - ing a de - cis - sion of death _____

Gtr. 2 Riff A

3 1 0 3 3 1 1 0 0 0 3 1 0 3 3 1 0 0 4 0 3 1 0 3 3 1 1 1 0

_____ helped _____
 _____ while ev-'ry-one a-round you cre - ate, _____
 _____ pled. - Now you fly in peace I hope, _____ my friend.

End Riff A

3 1 0 3 3 1 0 0 4 4 0 3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 0

Gr. 2: w/ Riff A, 2 times

_____ out _____ of _____ con - trol _____ boy _____ with - out a _____
 A man can't a-void do-in' what he's meant to do when he's meant to do it,

_____ dad, _____ shot the gun that _____
 e - ven if he does - n't real - ly want to. My mem-o-ries are of fun -

_____ start - ed and my friend - ship, of life _____
 _____ weak-ness with-in the strength of youth. For

Gr. 2

while _____ I _____ drove him _____ with a _____ for - ty _____
 rea - sons un-de - fined, rea - sons un - de - fined,

3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 0

_____ five. _____
 rea - sons un - de - fined, rea - sons un - de - fined.

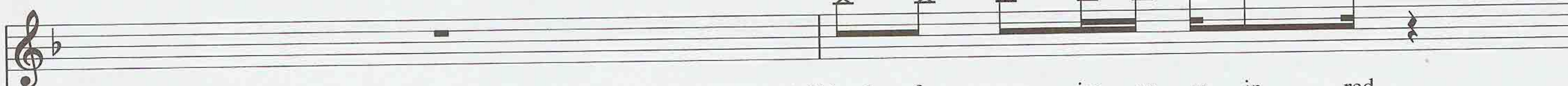
3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 4 0 0 0 3 5 5 5 5

Chorus

F5 Eb5 D5 F5

Eb5 D5

F5 Eb5 D5 F5 Eb5 D5

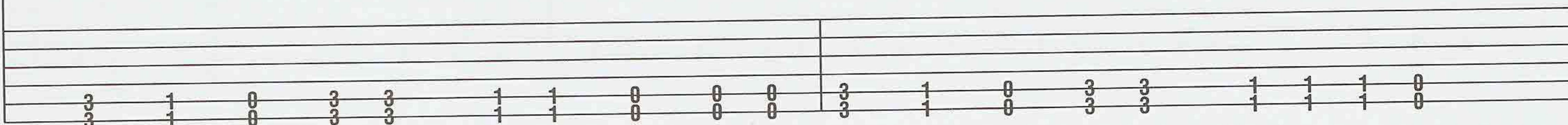
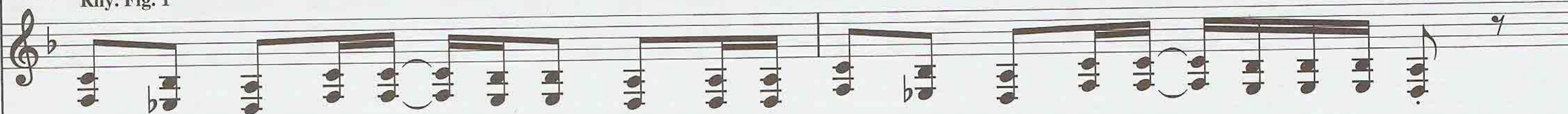


Friends for years, im - ag - es in red,

Gtrs.
1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

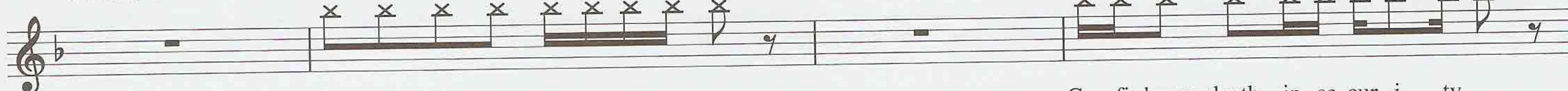


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

F5 Eb5 D5 F5 Eb5 D5

F5 Eb5 D5 F5 Eb5 D5

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5



blew off his own moth-er-fuck-in' head.

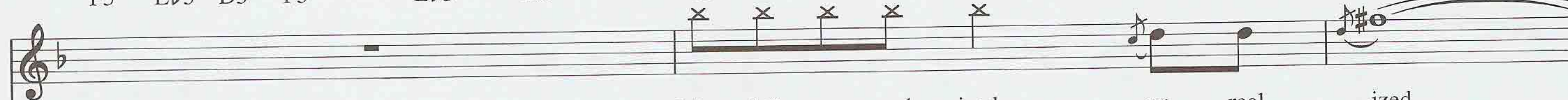
Con-fi-dence, death, in-se-cur-i - ty. —

F5 Eb5 D5 F5 Eb5 D5

1.

F5 Eb5 D5 F5 Eb5 D5

Gtr. 1 tacet
N.C.

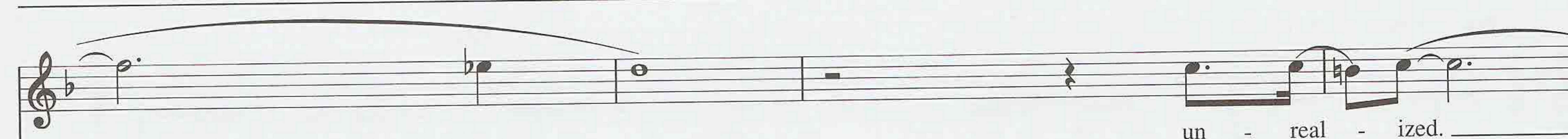
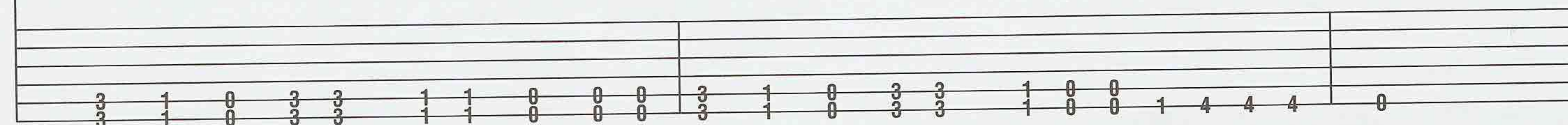
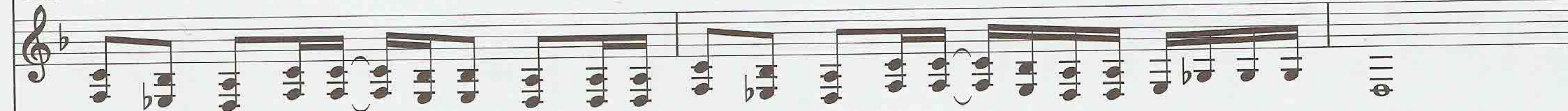


Men fall un - real - ized,

un - real - ized,

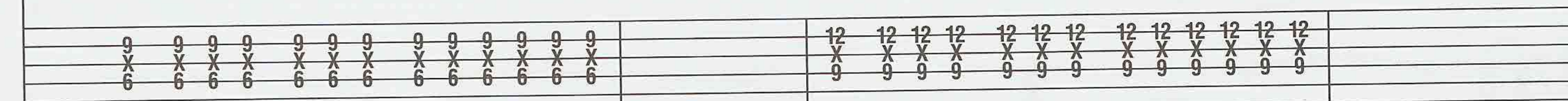
Gtrs. 1 & 2

Gtr. 2

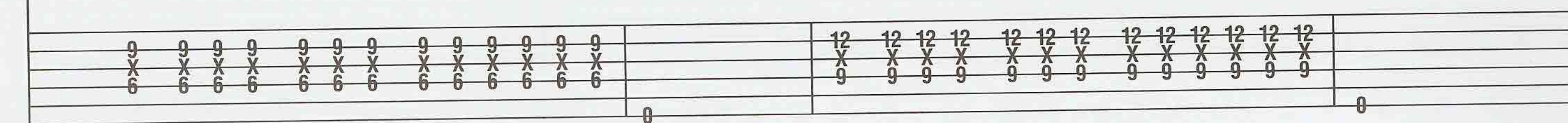
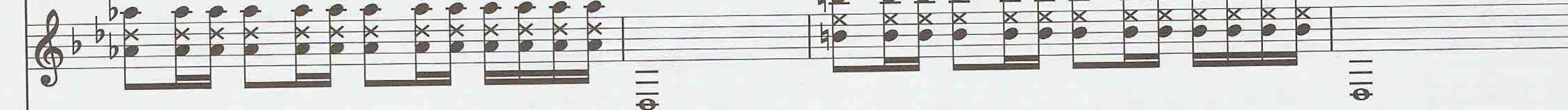


un - real - ized.

Gtr. 1



Gtr. 2



D5 N.C. D5 N.C. D5

real - ize that e - vil lives in the moth-er-fuck-ing skin?

N.C. D5 N.C.

Don't you real - ize that

Gtr. 3 (dist.)

f 8va *loco* 8va *loco* 8va *loco* 8va *loco*

P.H. P.H. P.M. — P.H. P.M. — P.H.

D5 N.C. D5

e - vil lives in the moth-er-fuck-ing skin?

8va *loco* 8va *loco*

P.M. — P.M. — P.H. P.M. P.H. P.M. — P.M. —

12

D5

Gtrs. 1 & 2 P.M. —

Don't you _____ real - ize _____ that

Gtr. 3

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Bb5 F5 D5

3 5 11 10 12 10 12 10 12 10 12 10 12 10 12 10 12

The musical score consists of two staves. The top staff is in treble clef and contains a melody with chords Bb5, F5, and D5. The bottom staff is in bass clef and contains a bass line with a 1/2 note and a full note. The bass line is marked with a 1/2 note and a full note, indicating a half note and a full note respectively.

[illegible]

Gtr. 1: w/ Rhy. Fig. 2
 D5 N.C. D5 N.C. N.C.

Don't you _____ , real ize _____

loco

10 11 11 10 10 10 10 7 7 7 7 6 6 6 7 7 7 10 10 10 10 11 11 11 10 10
 9 10 10 9 9 9 9 6 6 6 6 5 5 5 6 6 6 9 9 9 9 10 10 10 9 9

8va

14 15 15 15 18 18 18 18 17 17 17 17 15 15 15 14 14 14 14 11 11 11 11 10 10 10 10

Free Time

Gtr. 2 tacet
N.C.

Shouted: Why the fuck did you take him away from us, you motherfucker?

Outro A Tempo

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5

Fuck - er! Fuck - er!

Gtrs. 1 & 2

3 1 0 3 3 1 1 1 0 0 3 1 0 3 3 1 1 1 0 0 3 1 0 3 3 1 1 1 0 0

F5 Eb5 D5 F5 Eb5 Gb5 F5 Eb5 D5 F5 Eb5 D5

3 1 0 3 3 1 1 1 4 4 4 4 3 1 0 3 3 1 1 1 0 0

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5

3 1 0 3 3 1 1 1 0 0 3 1 0 3 3 1 1 1 0 0 3 1 0 3 3 1 1 1 0 0

War?

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = C

Intro

Fast ♩ = 200

N.C.

Gtr. 1 (dist.)

Gr. 1 (dist.)

mf P.M. P.M.

TAB

8 7 8 7 8 X X 0 8 7 8 7 X X X X 8 7 8 7 X X X X 0

Gtr. 1

Rhy. Fig. 1

D5

Ab5

D5

Ab5

D5

f

Gr. 2 (dist.)

Rhy. Fill 1

End Rhy. Fill 1

Gtrs. 1 & 2 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5 D5 Ab5D5

0 0 0 0 0 0 6 0 0 0 0 0 10 10 0 0 0 0 6 0 0 0 0 11 11 0 0 0 0 6 0 0 0 0 6 6 0 0 6 0

Verse
Half-Time Feel

Bb5 D5 Ab5 D5 Ab5 D5 Eb5 D5 Eb5 D5

1. Dark is the light,

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. - - - - -

the man you fight with all your prayers, in - can - ta -

End Rhy. Fig. 2

P.M. - - - - -

tions. Run-nin' a - way, a triv-i - al day of judge - ment and de - liv - er -

ance. To whom was sold this boun-ty soul? A gen - tile or a priest?

Gtrs. 1 & 2

Who vic-tored o - ver the Sel - juks when the ho - ly land was tak - en? -

End Half-Time Feel

D5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We ____ will fight the heath-ens, we ____ will fight the heath-ens.

Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We ____ will fight the heath-ens, we ____ will fight the heath-ens.

Verse

Eb5 D5 Eb5 D5 Eb5 D5 G5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 G5 D5

2. Was it the rich-es of the land? Pow-ers of bright dark-ness

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1 0 1 0 1 0 3/5 3/5 1 0 1 0 1 0 5 0 5 0

Eb5 D5 Eb5 D5 Eb5 D5 G5 Eb5 D5 Eb5 D5 End Half-Time Feel

that led the no-ble to the East to fight the heath-ens.

P.M. - - - - -

1 0 1 0 1 0 3/5 3/5 0 0 1 0 1 0 0

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

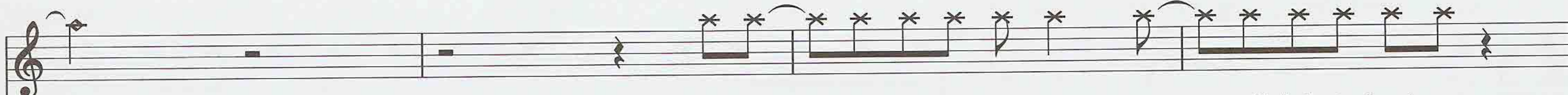
We ____ will fight the heath-ens, we ____ will fight the heath-ens.

Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We ____ will fight the heath-ens, we ____ will fight the heath-ens.

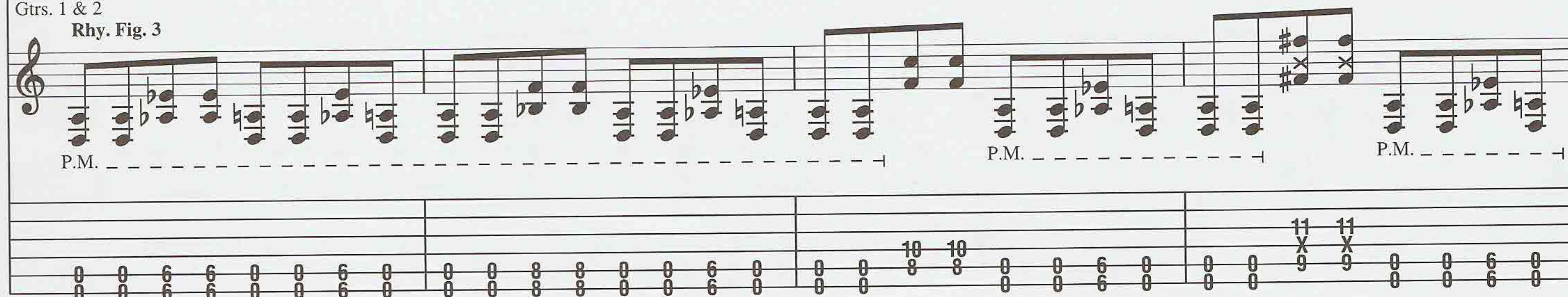
Half-Time Feel

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5



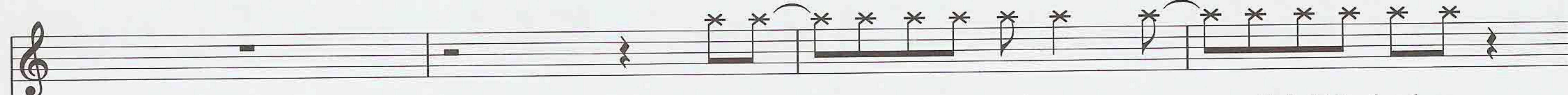
Now we ____ will fight the heath-ens, we ____ will fight the heath-ens.

Gtrs. 1 & 2
Rhy. Fig. 3



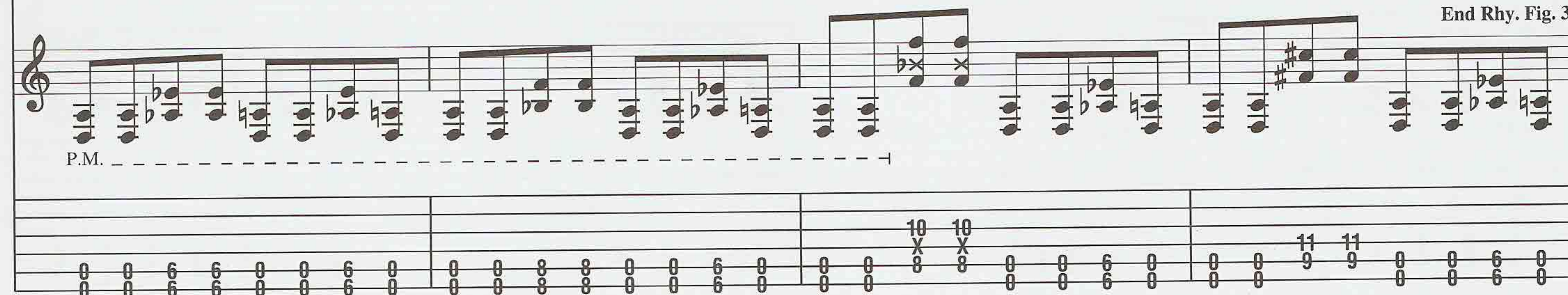
End Half-Time Feel

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 F#5 D5 Ab5 D5



Now we ____ will fight the heath-ens, we ____ will fight the heath-ens.

End Rhy. Fig. 3



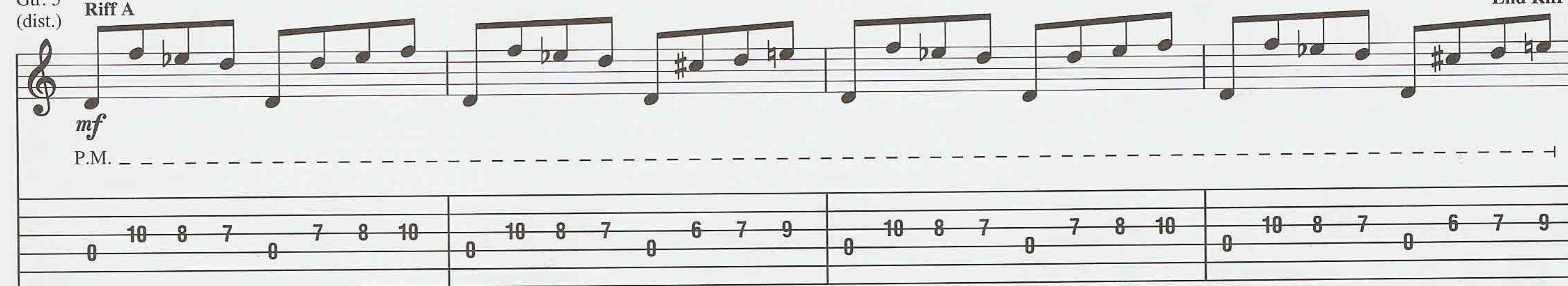
Interlude

Gtrs. 1 & 2 tacet
N.C.

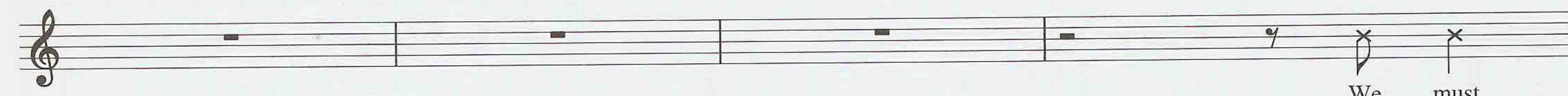
Gtr. 3
(dist.)

Riff A

End Riff A



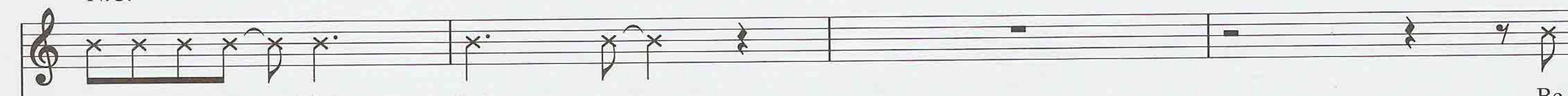
Gtr. 3: w/ Riff A



We must

Bridge

N.C.

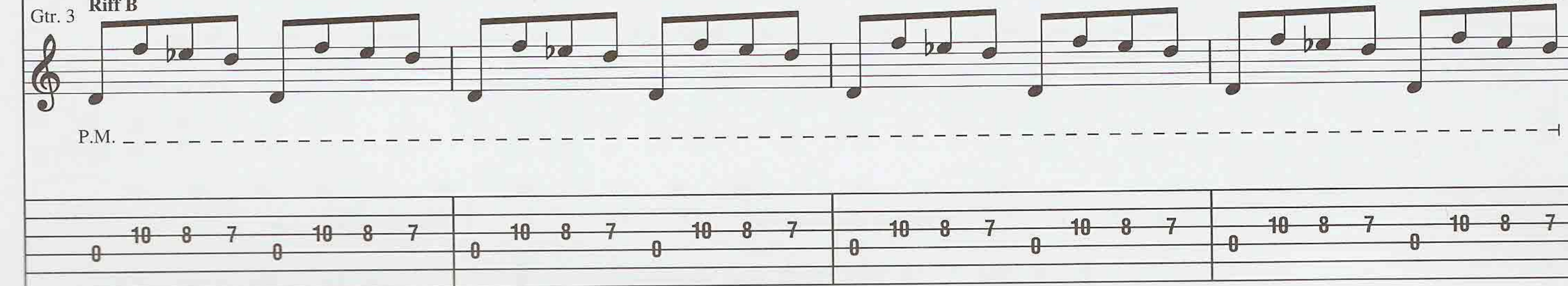


call up - on our _ bright dark - ness. _

Be -

Gtr. 3
Riff B

End Riff B



Gtr. 3: w/ Riff B, 2 times

lief's, they're the bul - lets of the wick - ed. _____

One was writ - ten on _____ the sword, _____ for you must

en - ter a room to des - troy, des-troy, des - troy. Now

Gtr. 3
P.M. _____

0 10 8 7 0 10 8 7 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9

in - ter - na - tion - al se - cu - ri - ty, the call of the right - eous man,

P.M. _____

0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9

needs a rea - son _____ to kill a man. His - to - ry teach-es us so. The

P.M. _____ P.M. _____ P.M. _____

0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9

rea-son he must at - tain _____ must be ap - proved by his God. His

Riff C **End Riff C**

P.M. _____

0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9

Gtr. 3: w/ Riff C

child, par - ti - san broth - er of war. _____ Of _____

Gtr. 3: w/ Riff B, 2 times

war, _____ we don't speak an - y - more. _ Of war, _____ we don't speak an - y - more. _ Of war, _

Gtrs. 1 & 2: w/ Rhy. Fill 1 D5

_____ we don't speak an - y - more. _ Of war, _____ we don't speak an - y - more. _____

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

_____ We _____ will fight the heath-ens, we _____ will fight the heath-ens.

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

_____ We _____ will fight the heath-ens, we _____ will fight the heath-ens. _____

Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5

_____ Now we will fight the heath-ens, we will fight the heath-ens.

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 F#5 D5 Ab5 D5

_____ Now we will fight the heath-ens, we will fight the heath-ens.

Mind

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Moderately Fast Rock ♩ = 148

(bass) 15 Gtr. 1 (slight dist.) * D7sus4 D7 D7sus4

mp let ring - - - *dim.* let ring - - -

TAB: 10 12 11 10 (11) 10 12

* Chord symbols reflect implied harmony.

N.C.

Whispered: Oh, ba - by, come close to me. Let me

TAB: 12 11 12 10 12 11 12 10 12

1. love you.

TAB: 11 (11) 12 10 (10)

2. feel you. Look at each oth - er.

TAB: 11 (11) 12 10 (10) 10 12 10 11 (11)

Half-Time Feel

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

way!

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - -

P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Well, now.

Verse

N.C.

1. Mu - tu - al - ly, _____ men - tal - ly mo - lest - ed chil - dren of a

Gtr. 1

mf

12 12 12 12

Mo - ther. _____

8va

P.H.

12 12 12 12

pitch: F#

Mu - tu - al - ly, _____ men - tal - ly mo - lest - ed chil - dren of

loco

12 12 12 12

Sin. _____ Whoa, no. The

let ring 1/2 hold bend

13 10 13 10 13 10 13 10 13

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5

ev - er so pop - u - lar beat - ing that took you _____ un - der.

Whoa, no. The ev - er so pop - u - lar

beat - ing that broke your skin.

End Half-Time Feel

D5 F5 E5 Eb5

Chorus

D5 F5 D5 Ab5 D5 F5 D5 Ab5

Free think - ers are dan - ger - ous. * Scream: Blame! _____

Gtrs. 1 & 2 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

P.M. _____

* next 2 meas.

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

Hate! _____

For

D5 F5 D5 Ab5 D5 F5 D5 Ab5

Interlude
A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5

play 4 times

Fate's. *Scream: Seed!* _____

End Rhy. Fig. 2

P.M. _____

F5 E5 D5 F5 E5 D5 D5 F5 E5 D5 F5 E5 D5

play 3 times

Go a - way! Go a -

P.M. _____

Interlude

Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

way!

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

2. Well, you

Verse

N.C.

need _____ the ones you love, _____ love the ones _____ that _____ you _____

Gtr. 1

mf

12	12	12	12	12	12

— need. ————— Need the

12 12 12 12 12 12

ones you love — and love the ones you — bleed. —————

12 12 12 12 12 10 12 10 12 10 12 10

12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Lives re - ar - ranged and lives in my range. Can you

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

see?

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Lives re - ar - ranged and lives in my range. Can you see?

End Half-Time Feel
Gtrs. 1 & 2: w/ Rhy. Fill 1

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

Free think-ers are dan-ger-ous. *Scream:* Blame! _____ Hate! _____

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

For Fate's. *Scream:* Seed! _____

Interlude
A5 G#5 A5 G#5 A5 G#5 A5 A5 G#5 A5 G#5 A5 G#5 A5 N.C.

play 7 times

Gtr. 1

P.M. _____

P.M. _____

grad. rit

G#5 A5 G#5 A5 G#5 A5

End Rhy. Fig. 3

1000

P.M. _____

G#5 A5 G#5 A5 G#5 A5 G#5 A5

Scream: Die!

Die!

Die!

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

Die! _____

Gon-na let you moth-er fuck-ers — die!

Gon-na let you moth-er fuck-ers — die!

Gon-na

G#5 A5 G#5 A5 G#5 A5 G#5 A5

let you moth - er fuck - ers _____ die!

Gon - na let you moth - er fuck - ers

D5

Gtr. 2 tacet

die! _____

Gtrs. 1 & 2

Gtr. 1

P.M.

mp

w/ clean tone

D7(no3rd)

N.C.

play 3 times

D7(no3rd)

Segue To “Peephole”

Whispered: Look at each oth-er.

Peephole

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Slow Rock ♩ = 78

(sound effects) 30 sec. * Gm Riff A Gm/C# Gm/D Gm/A Gm/C# Gm/D End Riff A

mp let ring throughout

T
A
B

* Chord symbols reflect implied harmony.

Verse

Gtr. 1 tacet
Gm

1. When your stars are baked _____ and your riv - ers fly, _____ do you ev - er be -
2. When your moon is fake _____ and your mer - maids cry, _____ do you ev - er be -

* Gtr. 2 (dist.) Rhy. Fig. 1

mf simile on repeat

* doubled throughout

F#5 A5 D5

- lieve you were stuck in the Sky?
- lieve you were stuck in the Sky?

End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

f

Gtr. 2: w/ Rhy. Fig. 1 Gm Gtr. 2: w/ Rhy. Fig. 2 F#5 A5

When your cas - tle breaks _ and your feet are dry, _ } do you ev - er be - lieve you were stuck in the Sky?
When your tun - nel fades _ and your guide is shy, _ }

* G5

* Chord symbols reflect overall tonality.

let ring _ _ _ _ _

Gtr. 1 tacet
G5

Rhy. Fig. 3

ev - er get stuck in the sky. Don't ev - er get stuck in the sky _____ when you're

1.

Interlude

Gtr. 1: w/ Riff A, 2 times

Chords: Eb5, D5, Gm, Gm/C#, Gm/D, Gm/A

high. _____

End Rhy. Fig. 3

Gtr. 2 tacet

Gm/C#

Gm/D

Gm

Gm/C#

Gm/D

Gm/A

Gm/C#

Gm/D

Mm. _____

2.

Gtr. 2: w/ Rhy. Fig. 3, last meas.

Gtr. 2: w/ Rhy. Fig. 3

Chords: Eb5, D5, G5, C#5, D5, A5, C#5, D5, F5, Eb5, D5

high. _____

Don't you ev - er get stuck in the sky. Don't you

ev - er get stuck in the sky. Don't ev - er get stuck in the sky _____ when you're high. _____

Interlude

Gtr. 2 tacet

G5

Chords: F5, Eb5

Whispered: High.

Gtr. 2

Gtr. 1

P.M. _____

mf

let ring - - - -

let ring simile

Gtr. 2: w/ Rhy. Fig. 2

F#5

A5

D5

let ring - - - -

Chorus

Gr. 2: w/ Rhy. Fig. 3, 1st 6 meas.

Gr. 3 tacet

G5

Don't you ev - er get stuck in the sky. Don't you

ev - er get stuck in the sky. Don't you ev - er get stuck in the

sky. Don't you ev - er get stuck in the sky. — Won't you ev - er get stuck in the

Gr. 2
P.M. — — — — —

7 7 7 7 7 7 6 6 6 7 7 8 5 5 5 5 5 5 6 7

sky? Don't you ev - er get stuck in the sky. Don't ev - er get stuck in the

7 7 7 7 7 7 6 7 5 5 5 5 5 5 6 7

7 7 7 7 7 7 6 7 5 5 5 5 5 5 6 7

Free Time

A5

C#5

D5

G5

N.C.

sky — when you're high, high.

rit. P.S.

7 7 7 7 7 7 6 7 5 5 5 5 5 5 6 7

CUBert

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning;
Down 1 Step:

① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

G5 D5 A5 B \flat 5 C \sharp 5 C5 F \sharp 5 G5^{type2}

111 111 111 111 333 333 11134 11134

12fr 7fr 8fr 11fr 10fr 4fr 5fr

Intro

Fast Rock ♩ = 192

* Gtrs. N.C.
1 & 2 (dist.) 8va

play 4 times G5

f

P.M.

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

TAB

* composite arrangement

Verse

play 4 times N.C.

G5

1. Pre - flight de - light,
2. I want to be

a

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

3 4 1 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times
N.C.

G5

N.C.

G5

de - faced street - lights, a pyr - a - mid mind - fuck.
fal - len ru - by. Guest vi - bra - tions.

Chorus

G5

D5

Rhy. Fig. 3A

Gtr. 2

Don't leave your seats now.
Don't leave your seats now.

1. Pop - corn
2., 3. Hu - mans

Rhy. Fig. 3

Gtr. 1

(Gtr. 2 cont. in slash)

P.M.

3 4 1 3 7 7 5

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A5 Bb5 G5 D5 Bb5 C#5 A5 C5 Ab5

End Rhy. Fig. 3A

ev - 'ry - where, canned. Cli - ché peo - ple, or - gans
 ev - 'ry - where, canned. Cli - ché peo - ple, or - gans

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

G5 D5 A5 Bb5 G5 D5 Bb5 C#5 A5 C5 Ab5

To Coda ⊕

rare. rare. Corn ev - 'ry - where, canned. } Cli - ché peo - ple can - not
 Hu - mans ev - 'ry - where, canned. }

Interlude
 Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
 G5

dare! _____ Dare! Dare! Dare!

Interlude
Half-Time Feel
 F#5
 Rhy. Fig. 4A

Gtr. 2

G5 type2

End Rhy. Fig. 4A

Oy! Oy! Dare! Dare!

Gtr. 1
 Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

F#5 G5

Oy! Oy!

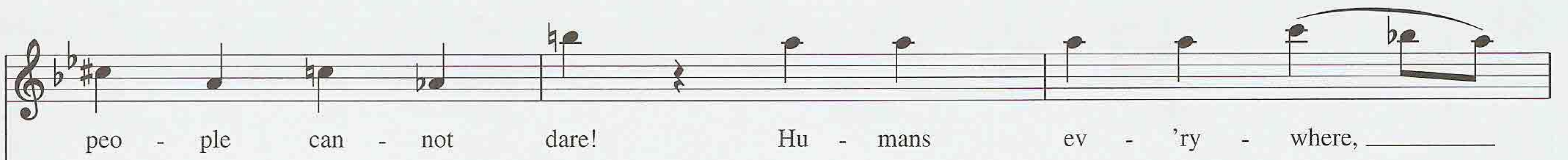
D.S. al Coda
End Half-Time Feel

⊕ Coda

C#5 A5 C5 Ab5 G5 D5 A5 Bb5

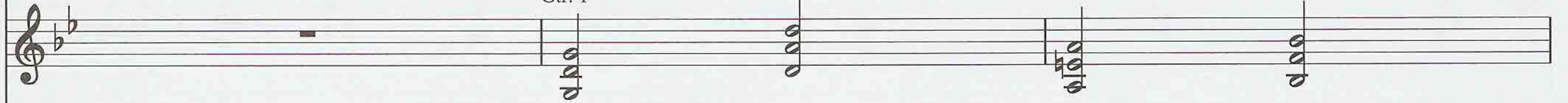
Rhy. Fig. 5A

Gtr. 2



Rhy. Fig. 5

Gtr. 1



G5

D5

Bb5

C#5

A5

C5

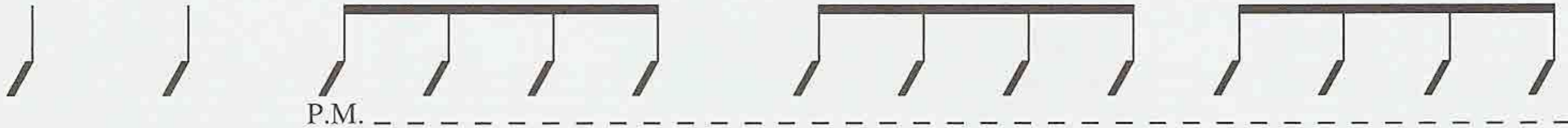
Ab5

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

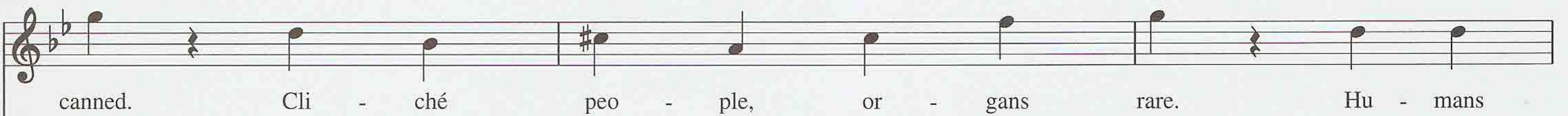
G5

D5

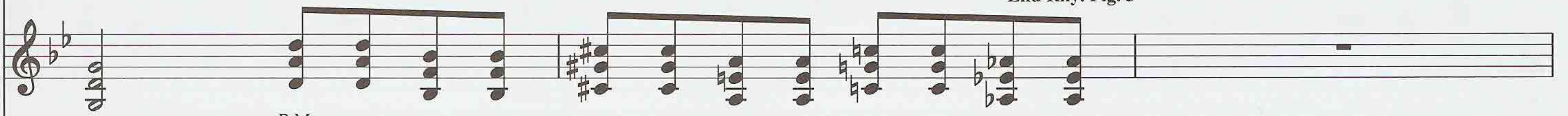
End Rhy. Fig. 5A



P.M. _____



End Rhy. Fig. 5



P.M. _____



A5

Bb5

G5

D5

Bb5

C#5

A5

C5

Ab5



Outro

G5

N.C.

G5

N.C.

G5

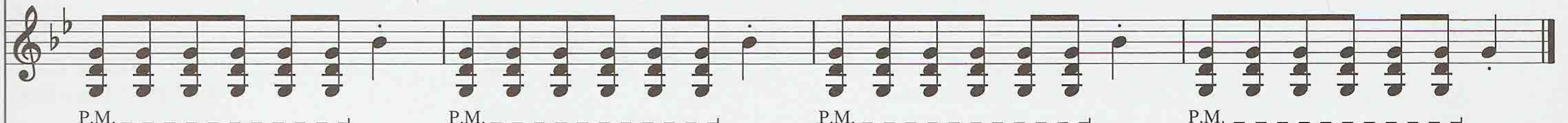
N.C.

G5

N.C.



Gtrs. 1 & 2

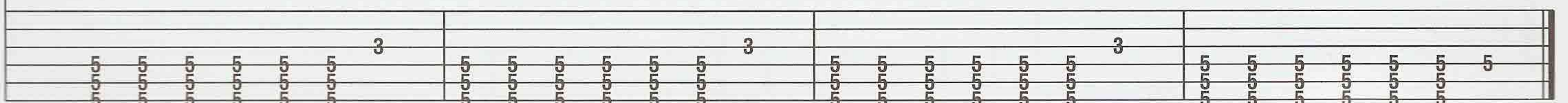


P.M. _____

P.M. _____

P.M. _____

P.M. _____



Darts

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D ④ = C
② = A ⑤ = G
③ = F ⑥ = C

Intro

Moderate Rock ♩ = 108

Double-Time Feel

Gtrs. 1 & 2
(dist.)

D5

Rhy. Fig. 1

A♭5

D♭5

2nd time, End Double-Time Feel

G5

End Rhy. Fig. 1

TAB

0 0 0 0 0 0 0 0 6 6 6 6 6 6 6 6 11 11 11 11 11 11 11 11 11 11 5 5 5 5 5 5 5 5

Verse

Gtrs. 1 & 2 tacet

N.C.

1. May I please re-main in this space, for darts screech by my de-si-res.

May I please re-main in this space, for darts screech by my de-si-res. Art

TAB

12 13 13/15 13 11 12 12/14 12 12 13 13/15 13 11 12 11

Chorus

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5

A♭5

D♭5

G5

thou not hu-man, man? Art thou not hu-man, man? Art thou not hu-man, man? Art thou not hu-man, man? Art

thou not hu-man, man? Art thou not hu-man, man? Art thou not hu-man, man? Art thou not hu-man, man? Art

Interlude

N.C.

— thou? —

Gtr. 1

Verse

N.C.

2. Life - threat-en - ing life - styles. A

Riff A

hit - man, a nun, lov - ers.

End Riff A

15ma

P.H.

1/2

pitch: Bb Cb Bb

Gtr. 1: w/ Riff A

Life - threat-en - ing life - styles. A hit - man, a nun,

Chorus

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5

Ab5

lov - ers. A - rise as did the gods, Nin - ti... A -

End Double-Time Feel

Db5 G5 D5 Ab5 Db5 G5

rise as did the gods, Nin-ti... A - rise as did the gods, Nin-ti... and Ish - kur! _____

Interlude

Gtrs. 1 & 2 D5 Ab5 Db5 G5 D5 Ab5

P.M. _____

Db5 G5

Gtrs. 1 & 2 tacet
(bass & drums)

3

P.M. _____

Bridge

* Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

* D5 Ab5 Db5 G5 N.C.

D5 Ab5 Db5 G5

Dah. _____ Clock men, _ for they will fail! _____

* Drums alternate between **Double-Time Feel** and the original feel every two measures throughout Bridge

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Ab5 Db5 G5

Whispered: Fear not the gods _____ that come from the sky! _____

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Ab5 Db5 G5

Long _ not for the one who've lost _ their way! _____

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Ab5 Db5 G5

Whispered: Long not for the one who've lost _ their way! _____

Gtr. 2 tacet
N.C.

Gtr. 1

15ma- loco 15ma- loco 15ma- loco 15ma- loco 8va- loco 8va- loco 8va- loco 8va- loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

pitch: E E E E Bb G# Bb G# G G G G

Chorus Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5 Ab5 Db5 G5

rise as did the gods, Nin - ti... A - rise as did the gods, Nin - ti... and

D5 Ab5 Db5 G5

rise as did the gods, Nin - ti... and Ish - kur, Ish - kur, moth - er - fuck - er!

D5 Ab5 Db5 G5

Can you

Gtrs. 1 & 2

P.M. P.M.

Db5 G5 D5 Ab5 Db5

tell me? Whispered: I don't know.

P.L.U.C.K

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = C

Intro

Moderately Fast Rock ♩ = 168

Gtr. 1 (dist.) N.C. Fill 1

mf

P.M. —————

End Fill 1 play 4 times * Gtr. 2

mf

2 2 3 3 2 2 2 3 3 2 2 3

* Bass arr. for gtr.

Gtr. 2 tacet N.C.

play 4 times

1., 2., 3.

Whispered: E-lim-i-na-tion.

Gtr. 3 (dist.)

f P.M. —————

2 2 3 3 2 2 2 3 3 2 2 2 3 3 2 2 3 3 0 0 0 0 0 0

4.

N.C. E5 N.C. E5 F5 N.C. E5

* Scream: Die!

Gtrs. 1 & 3 Rhy. Fig. 1

End Rhy. Fig. 1

P.M. —————

2 2 3 3 2 2 2 3 3 2 2 2 3 3 2 2 3 3 2

* next 16 meas.

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 3 times

N.C. E5 N.C. E5 F5 N.C. E5

N.C. E5 N.C. E5 F5 N.C. E5

N.C. E5 N.C. E5 F5

Why?!

N.C. E5

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st meas., 8 times

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5

Walk down!

(Walk

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 7 times

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

on - ly so - lu - tion, the armed re - sponse of an en - ti - re na - tion. Rev - o - lu - tion, the

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

on - ly so - lu - tion. We've tak - en all your shit, now it's time ____ for res - ti - tu - tion.

Verse

Gtr. 1: w/ Riff A, simile
N.C.

2. Rec - og - ni - tion. Res - to - ra - tion. Re - par - a - tion. ____

Rec - og - ni - tion. Res - to - ra - tion. Re - par - a - tion. ____ (Watch them all ____ fall down!_

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 6 times

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

Rev - o - lu - tion, the on - ly so - lu - tion, the armed re - sponse of an

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

en - ti - re na - tion. Rev - o - lu - tion, the on - ly so - lu - tion. We've

Bridge Half-Time Feel

E5 D5 E5 D5 Dm E5

tak - en all your shit, now it's time ____ for res - ti - tu - tion. ____

Gtrs. 1 & 3

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 3

P.M. ____ P.M. ____ P.M. ____

2 2 2 2 2 0 2 2 2 2 2 0 0 3 3 3 5 5 5 0 2 2 2

N.C. G5 Voc. Fig. 1 F5

The plan was mas - tered and called "Gen - o -
(Nev - er want to see you a - round.

End Rhy. Fig. 3

Gtrs. 1 & 3: w/ Rhy. Fig. 3, 2 1/2 times E5 N.C. End Voc. Fig. 1 Bkgd. Voc.: w/ Voc. Fig. 1, 2 times G5 F5 E5

- cide.") You took all the chil - dren and then we died.

N.C. G5 F5 E5 N.C. To Coda

The few that re - mained were nev - er found.

End Half-Time Feel Interlude

G5 F5 N.C. E5 N.C. E5 F5 N.C. E5 F5 play 3 times

All in a sys - tem! * Scream: Down!

Gtrs. 1 & 3

P.M. P.M. P.M. P.M.


N.C. E5 N.C. E5 F5 N.C. E5 N.C.

Yeah! Walk

P.M. P.M. P.M. P.M.

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5



down! _____)

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 7 times

Rev - o - lu - tion, the on - ly so - lu - tion, the armed re - sponse of an en - ti - re na - tion.

D.S. al Coda

Gtrs. 1 & 3: w/ Rhy. Fill 1

Rev - o - lu - tion, the on - ly so - lu - tion. We've tak - en all your shit, now it's time ____ for res - ti - tu - tion. ____

\oplus *Coda*

G5
 F5
 E5
 All in a sys - tem. Down.
 (Nev - er want to see you a - round.)

Gtrs. 1 & 3

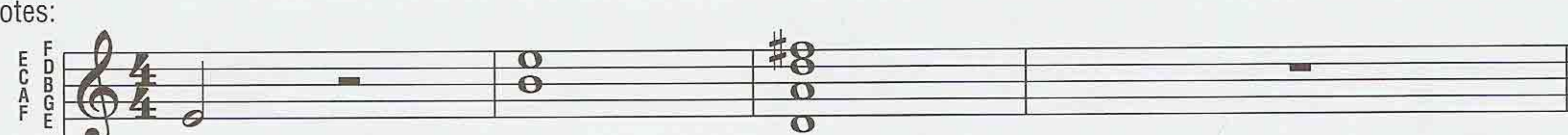
Guitar Notation Legend

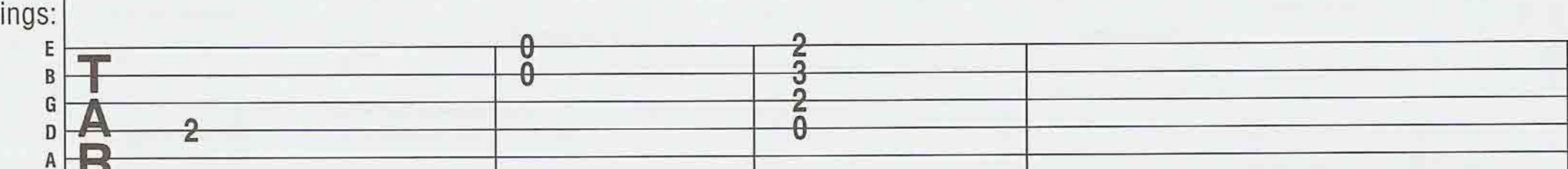
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

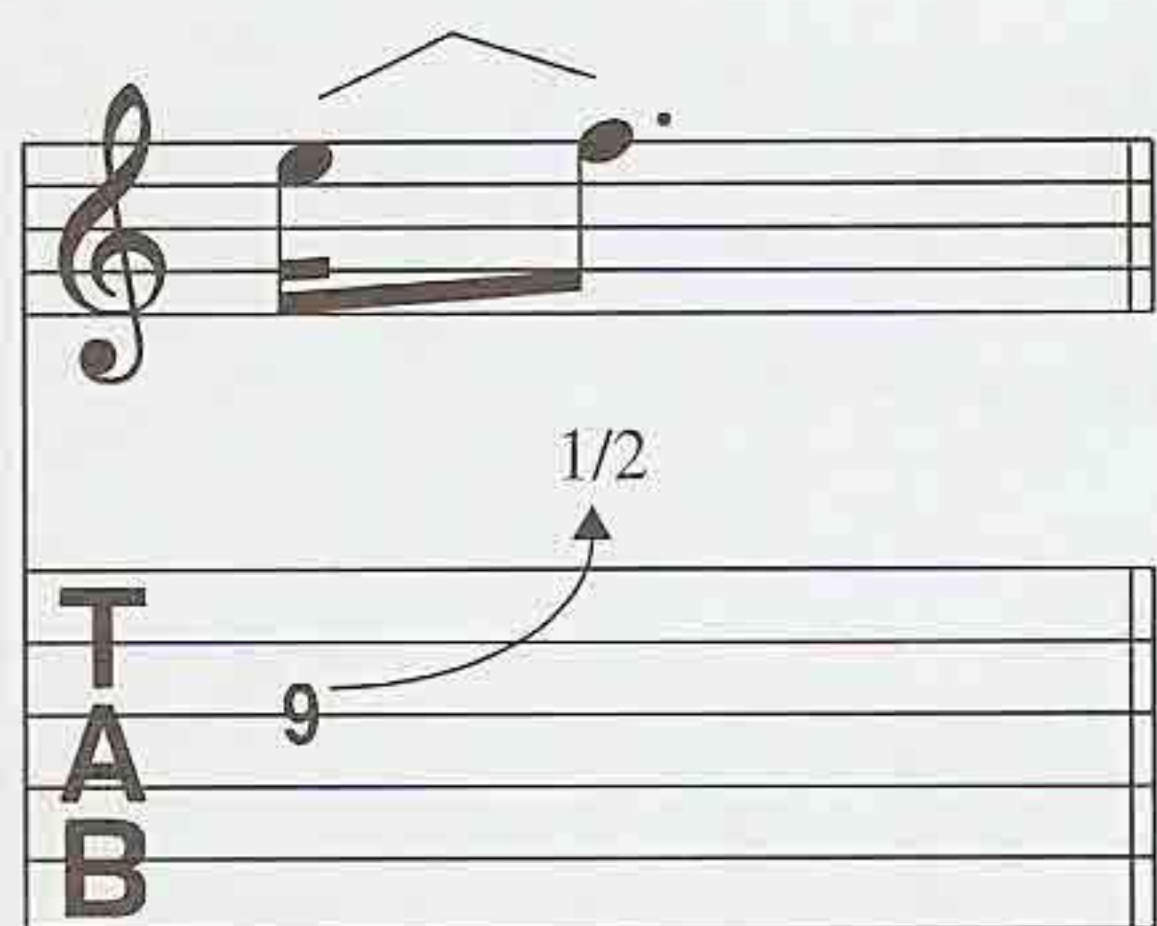
Notes: 

Strings: 

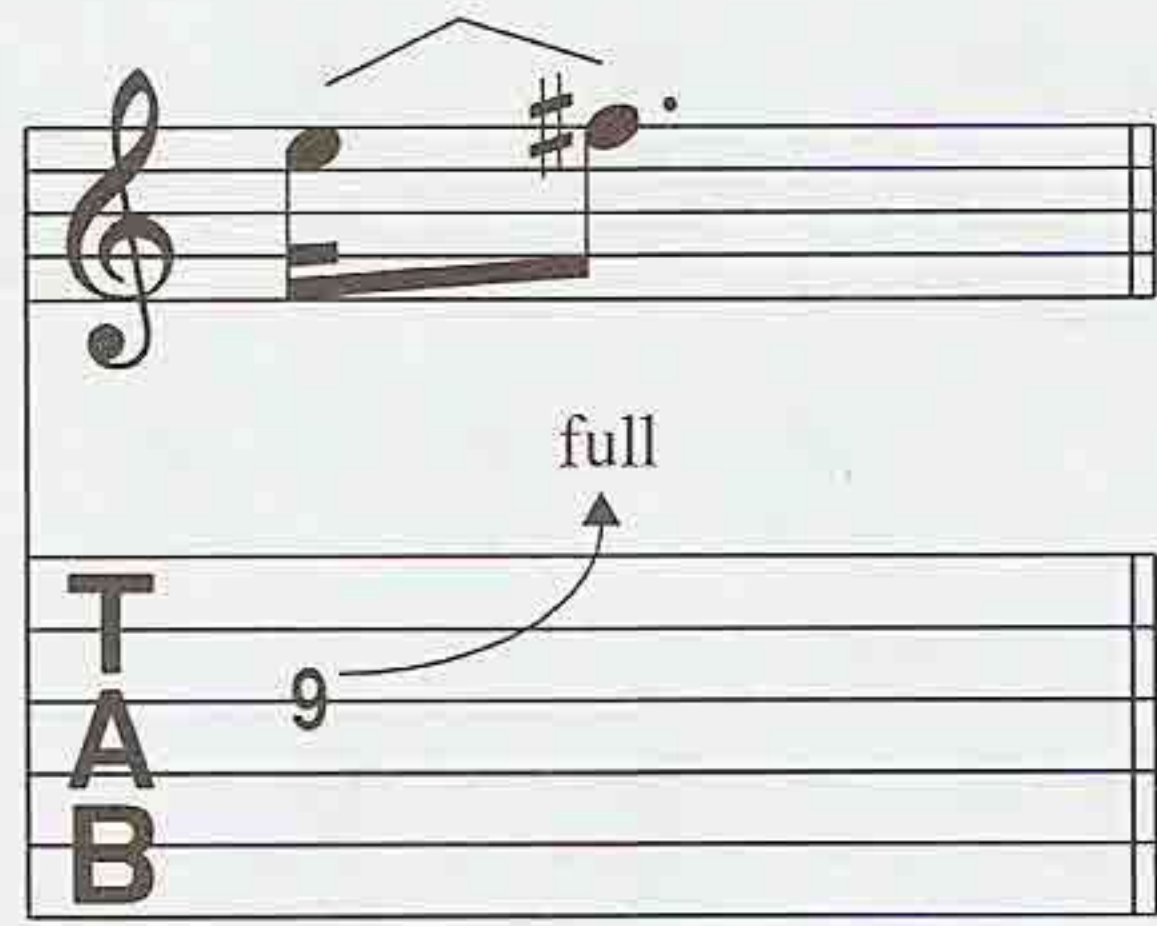
4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

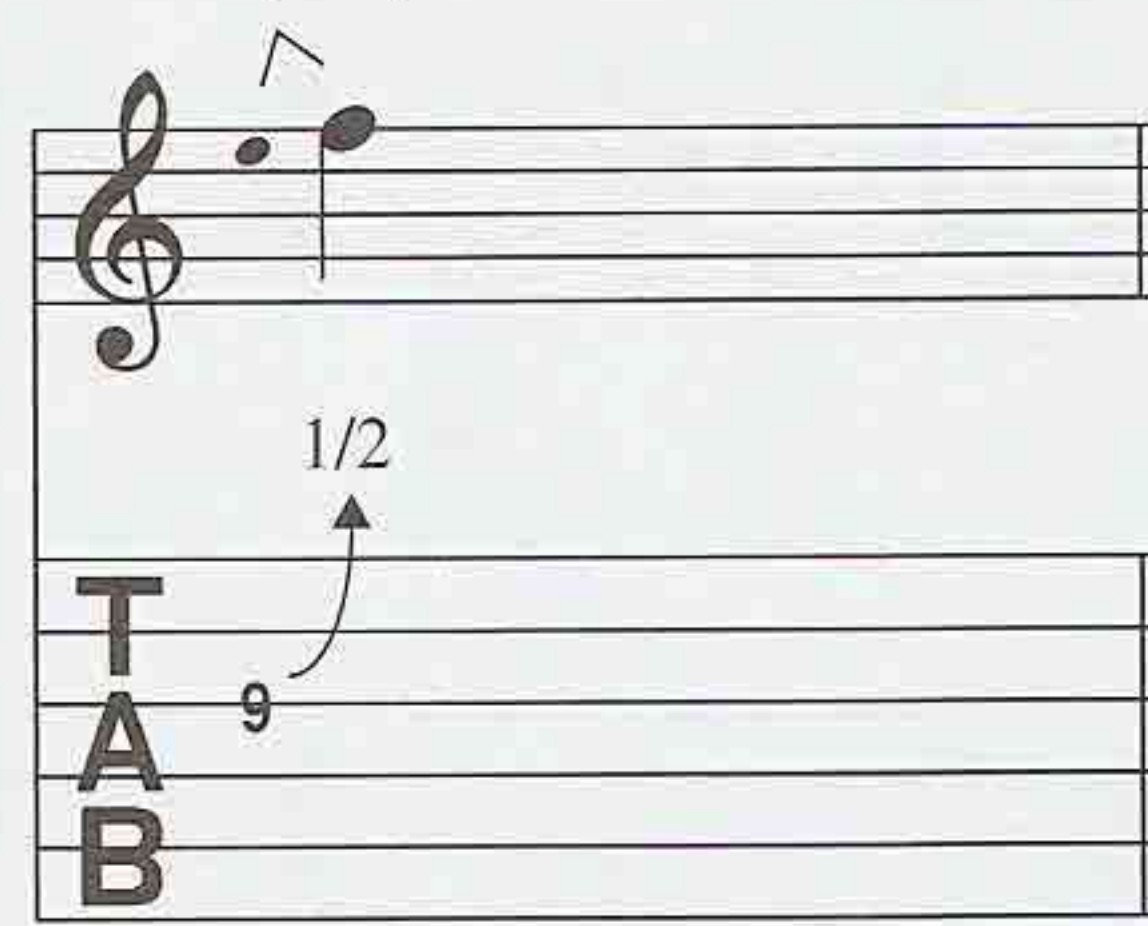
HALF-STEP BEND: Strike the note and bend up 1/2 step.



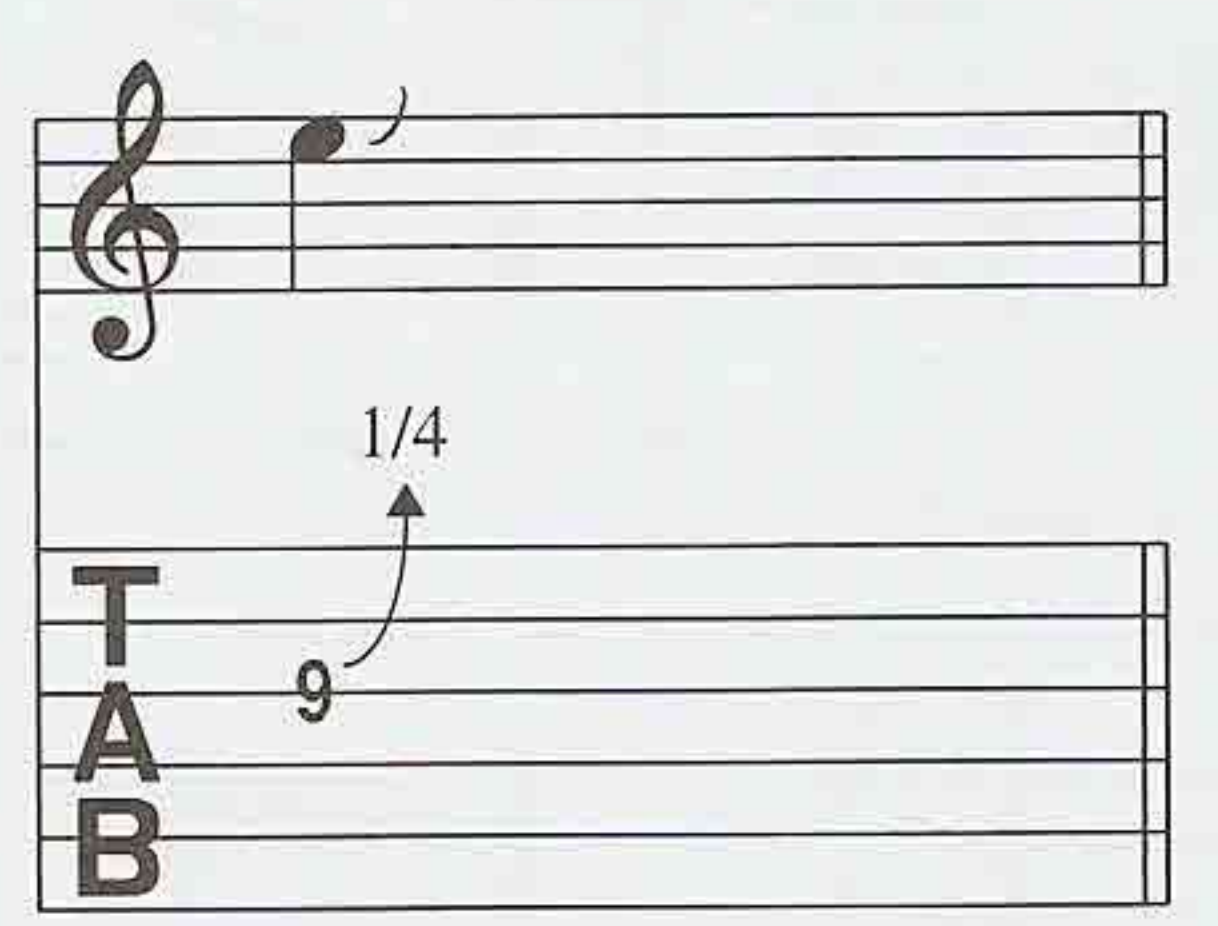
WHOLE-STEP BEND: Strike the note and bend up one step.



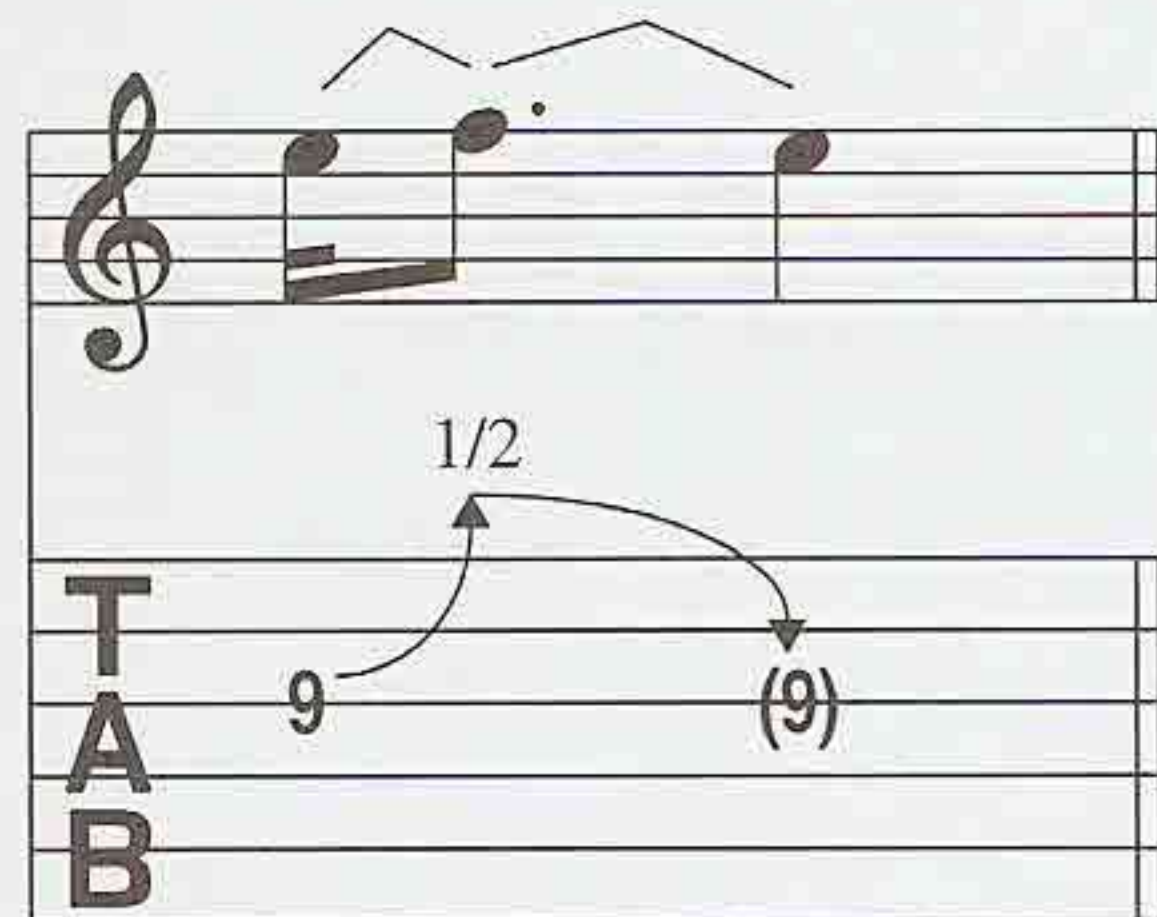
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



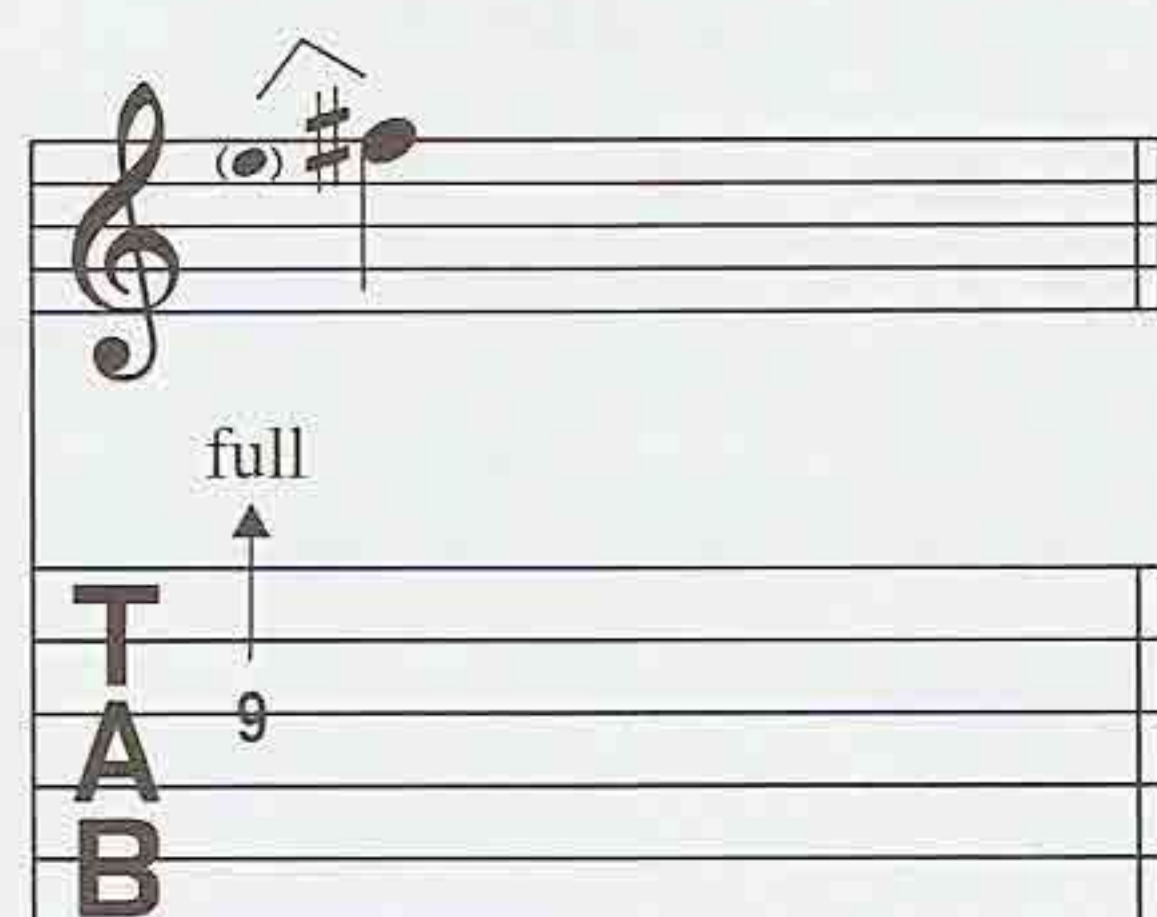
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



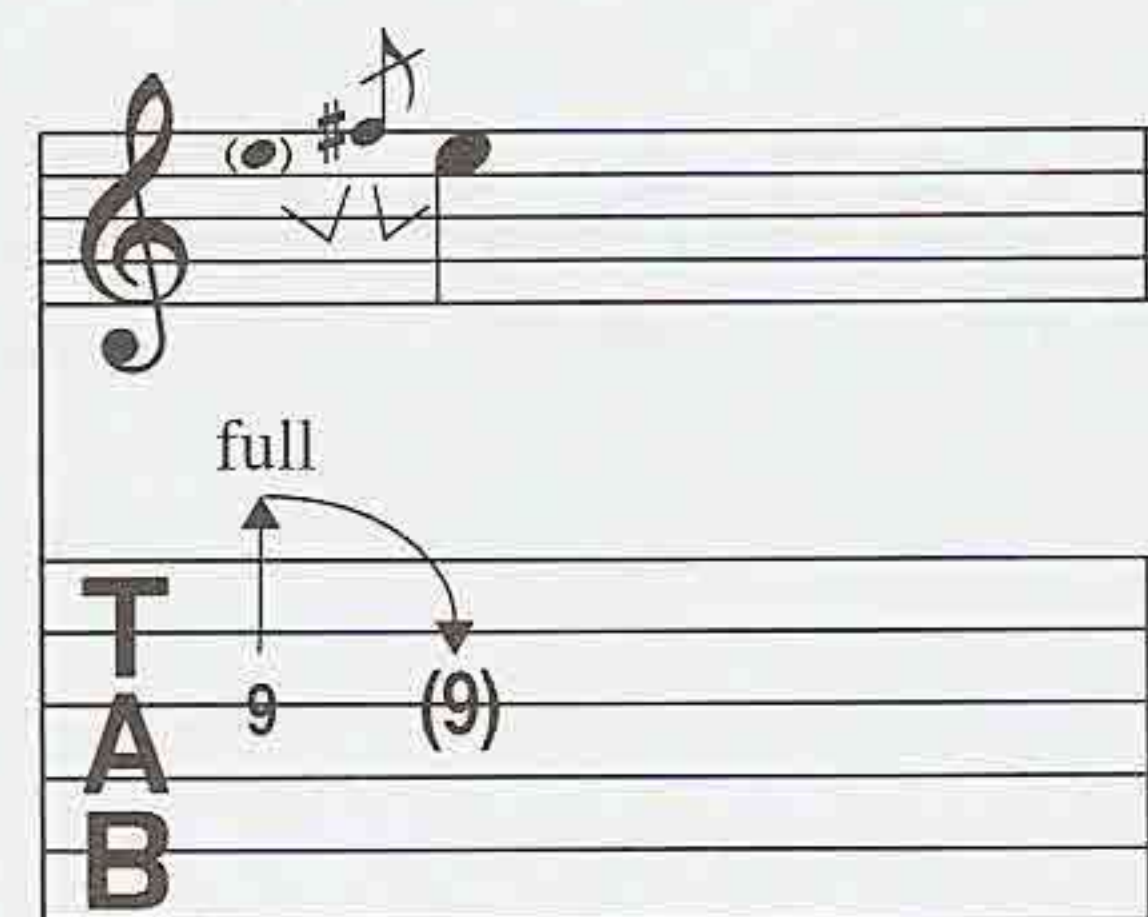
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



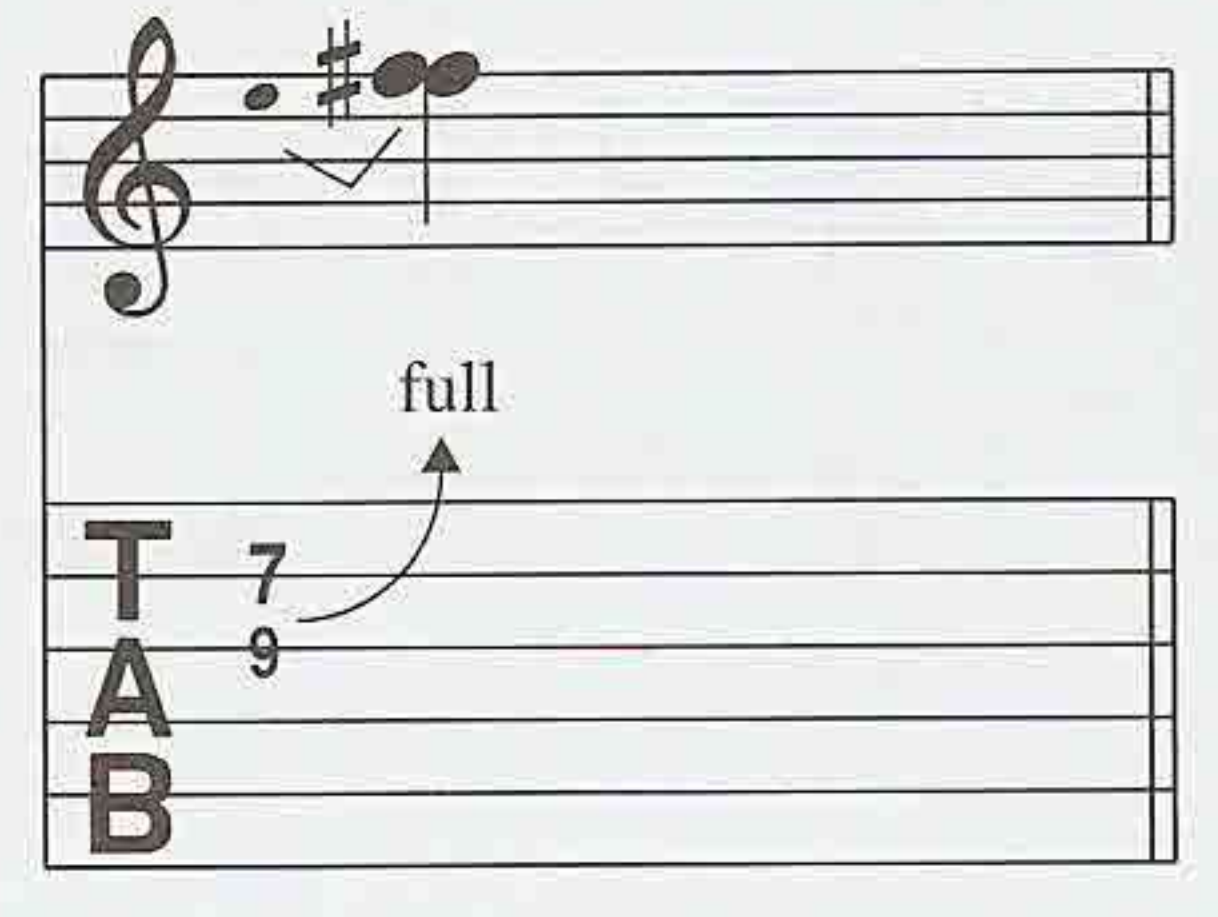
PRE-BEND: Bend the note as indicated, then strike it.



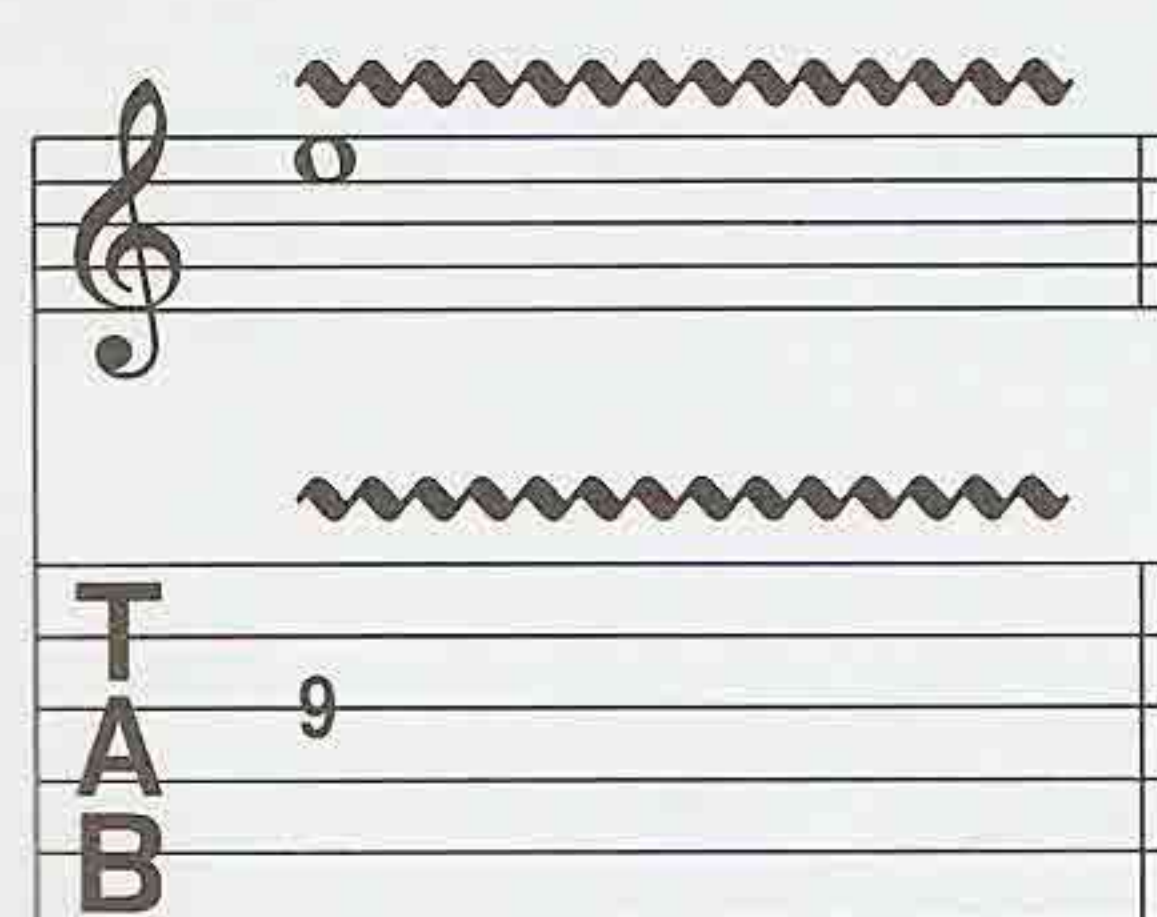
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



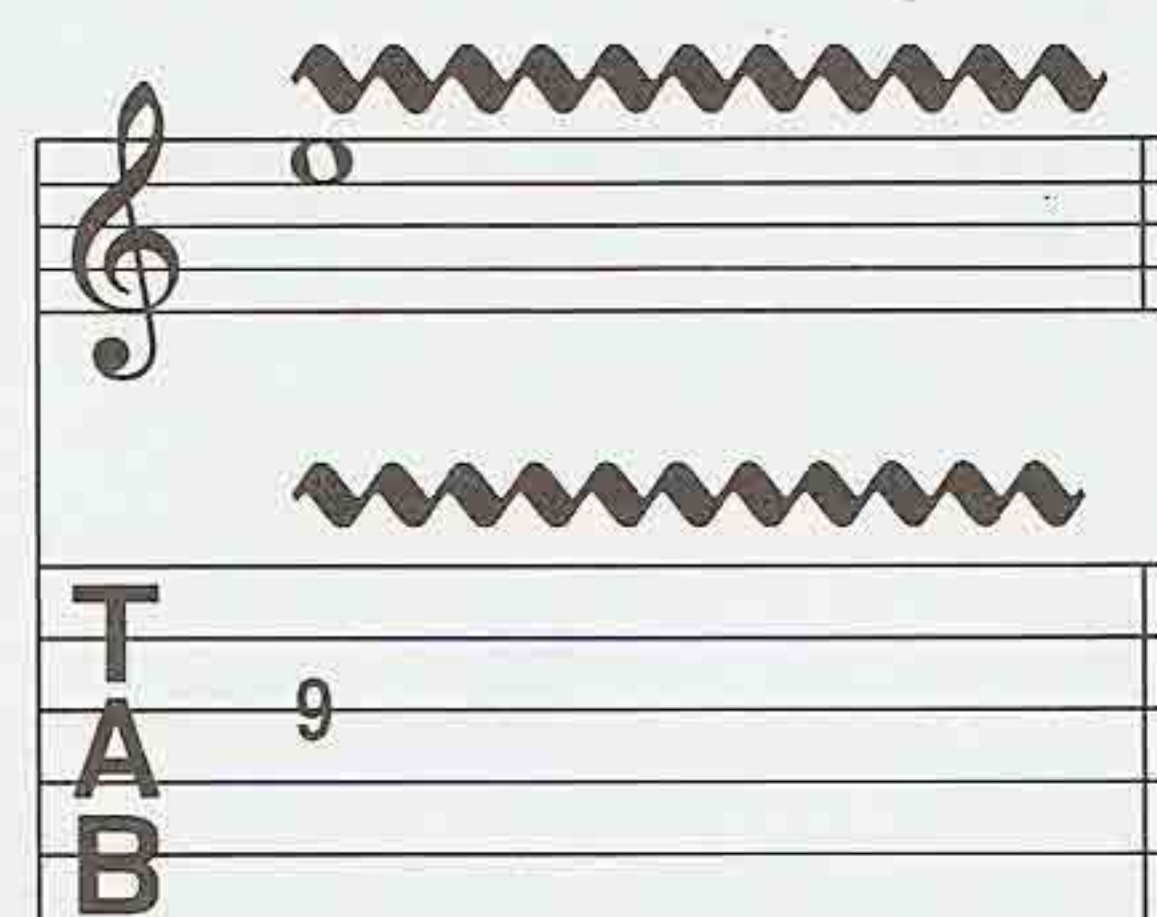
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



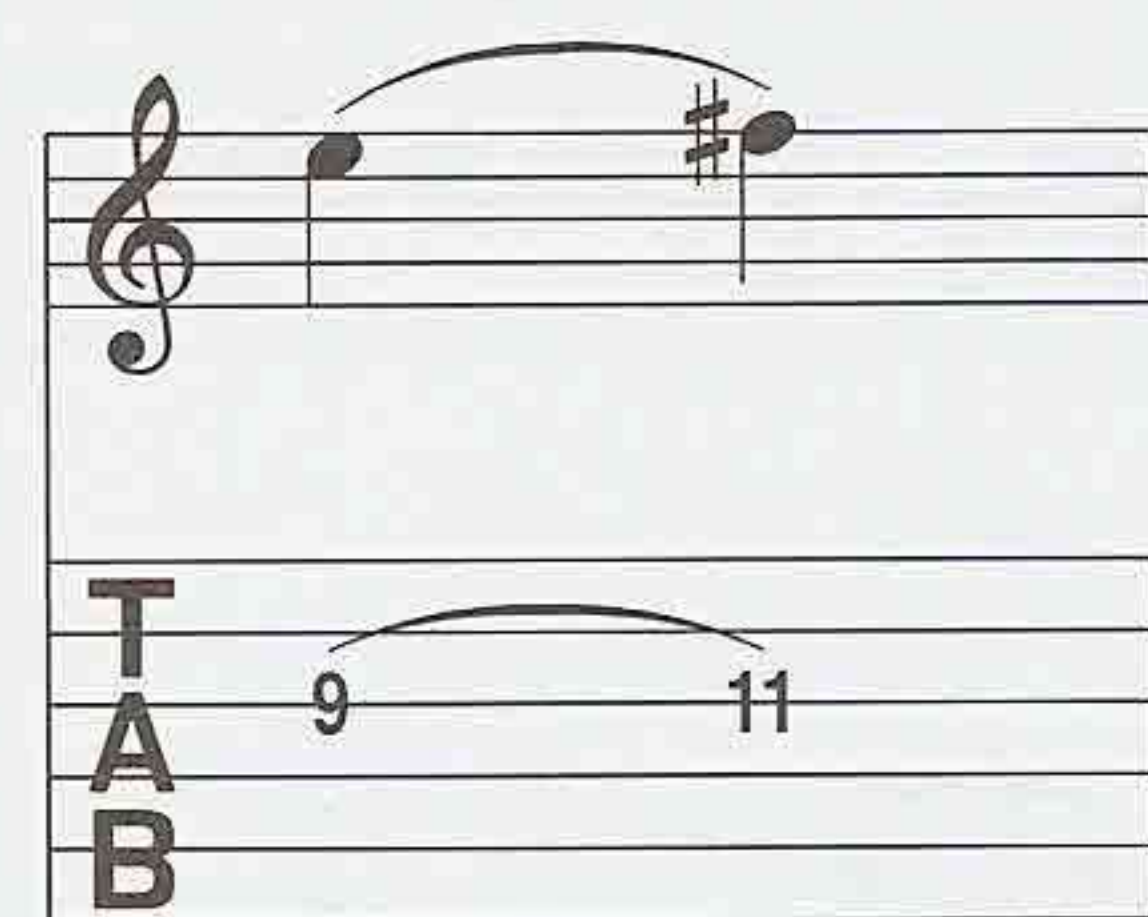
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



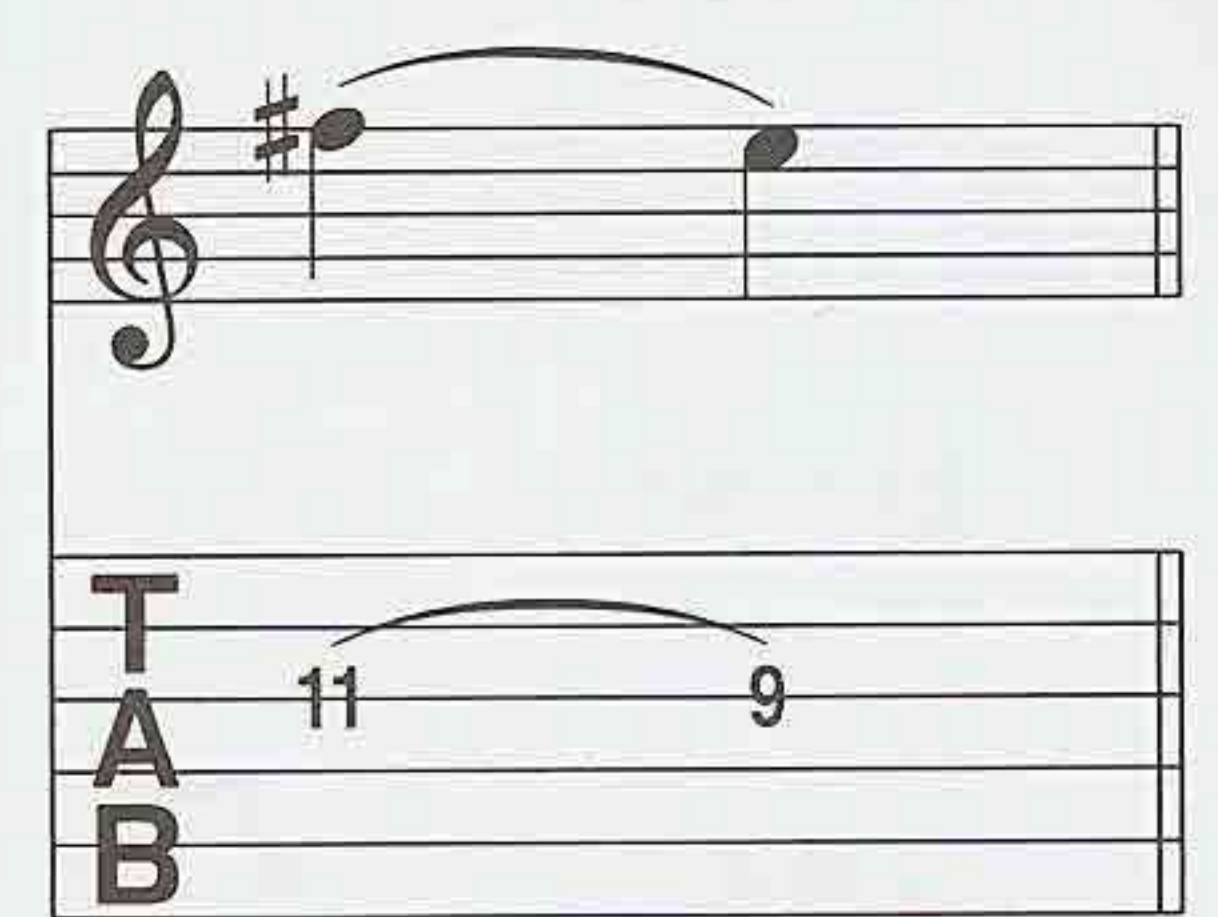
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



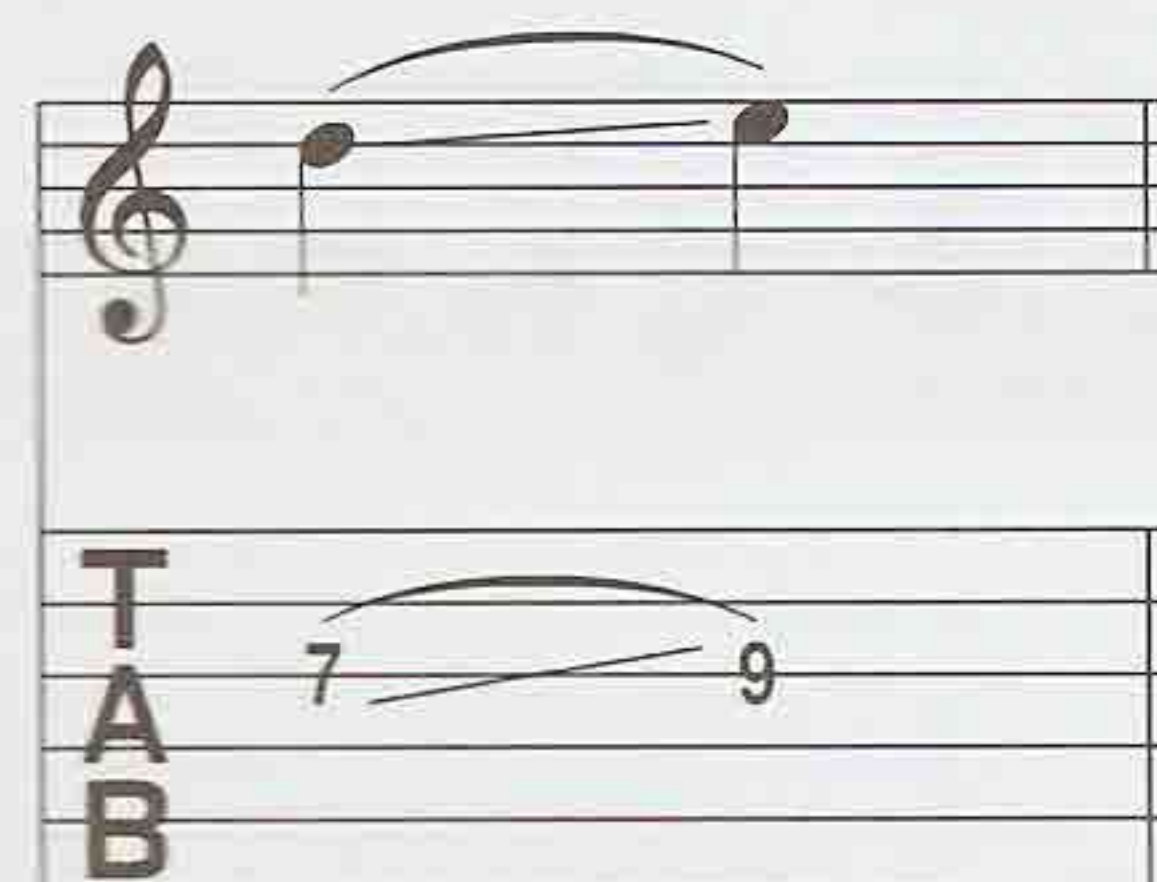
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



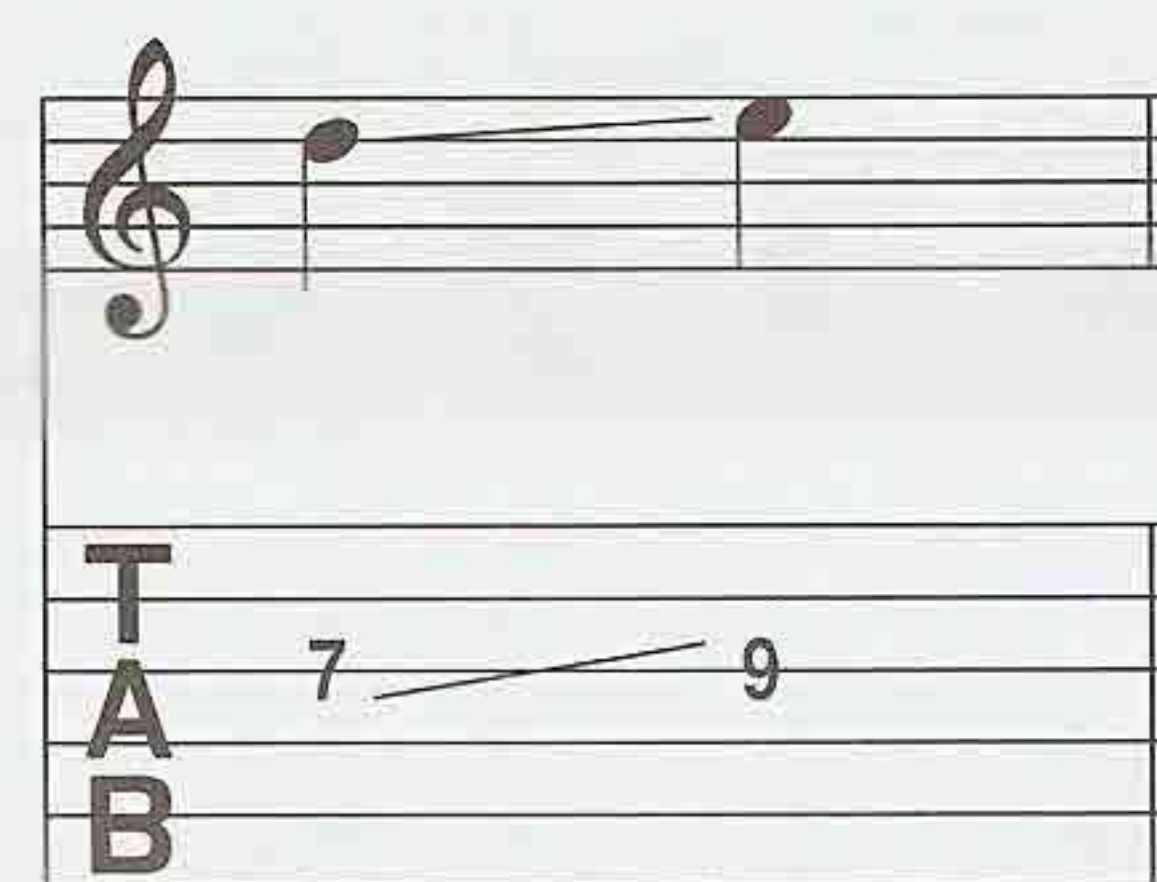
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



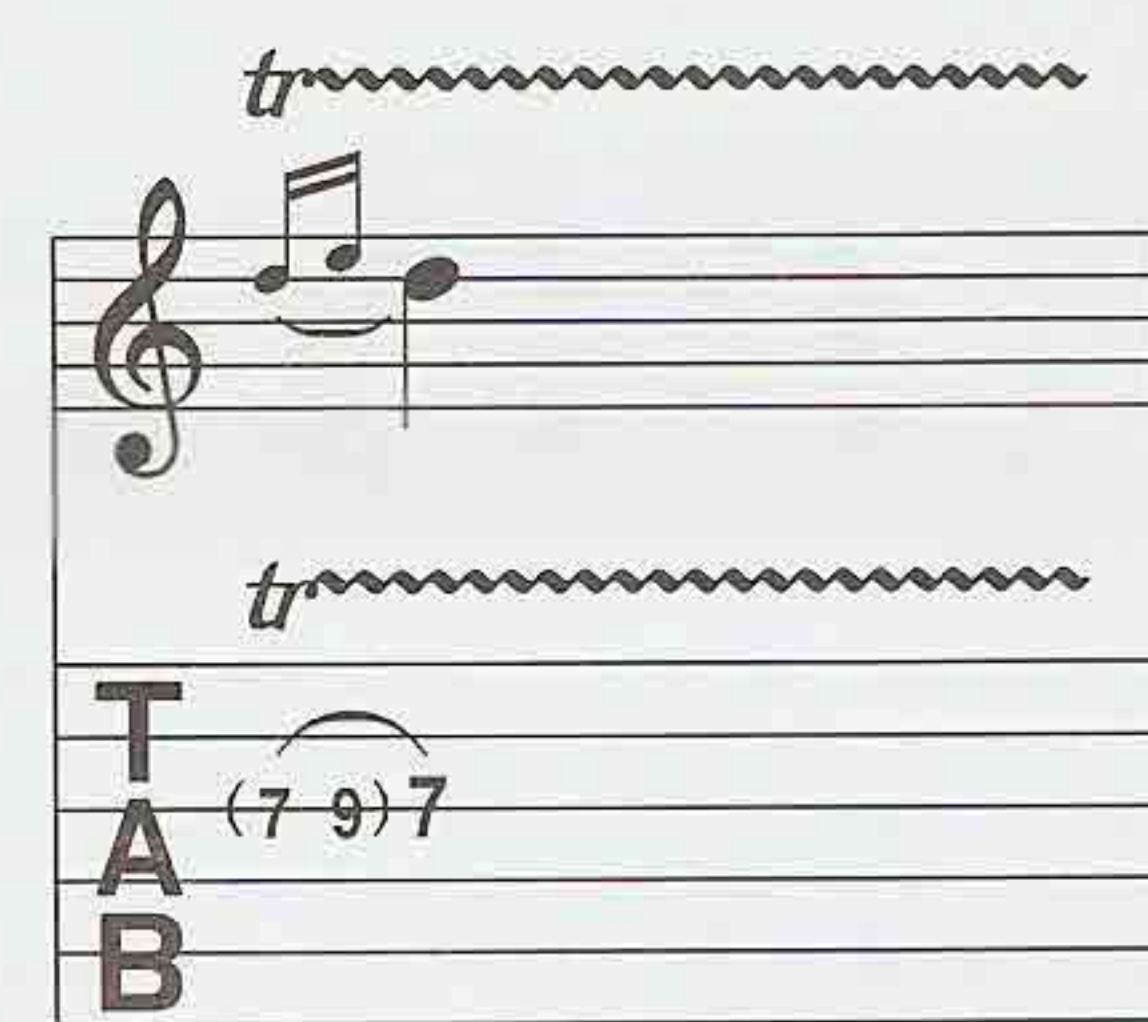
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



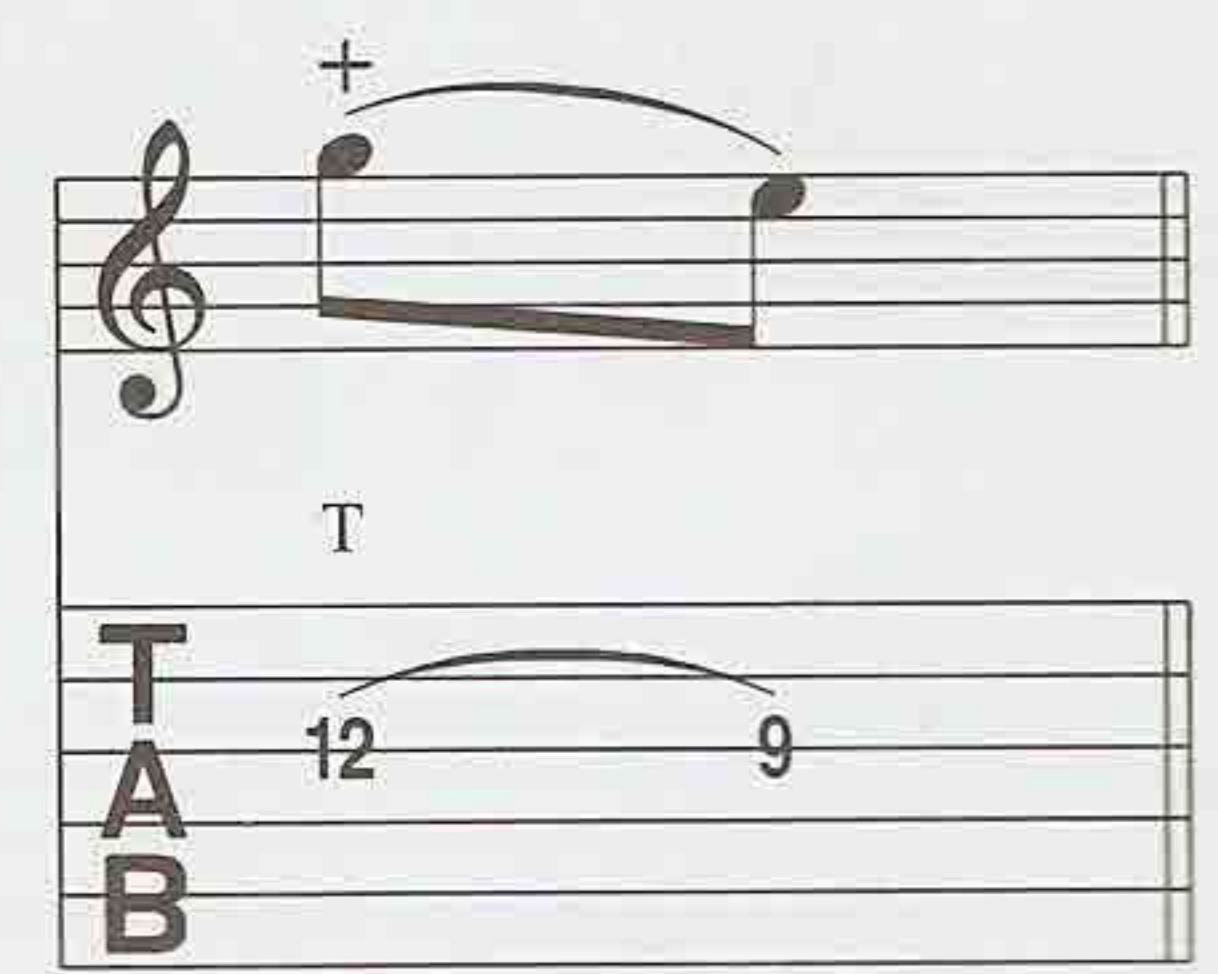
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



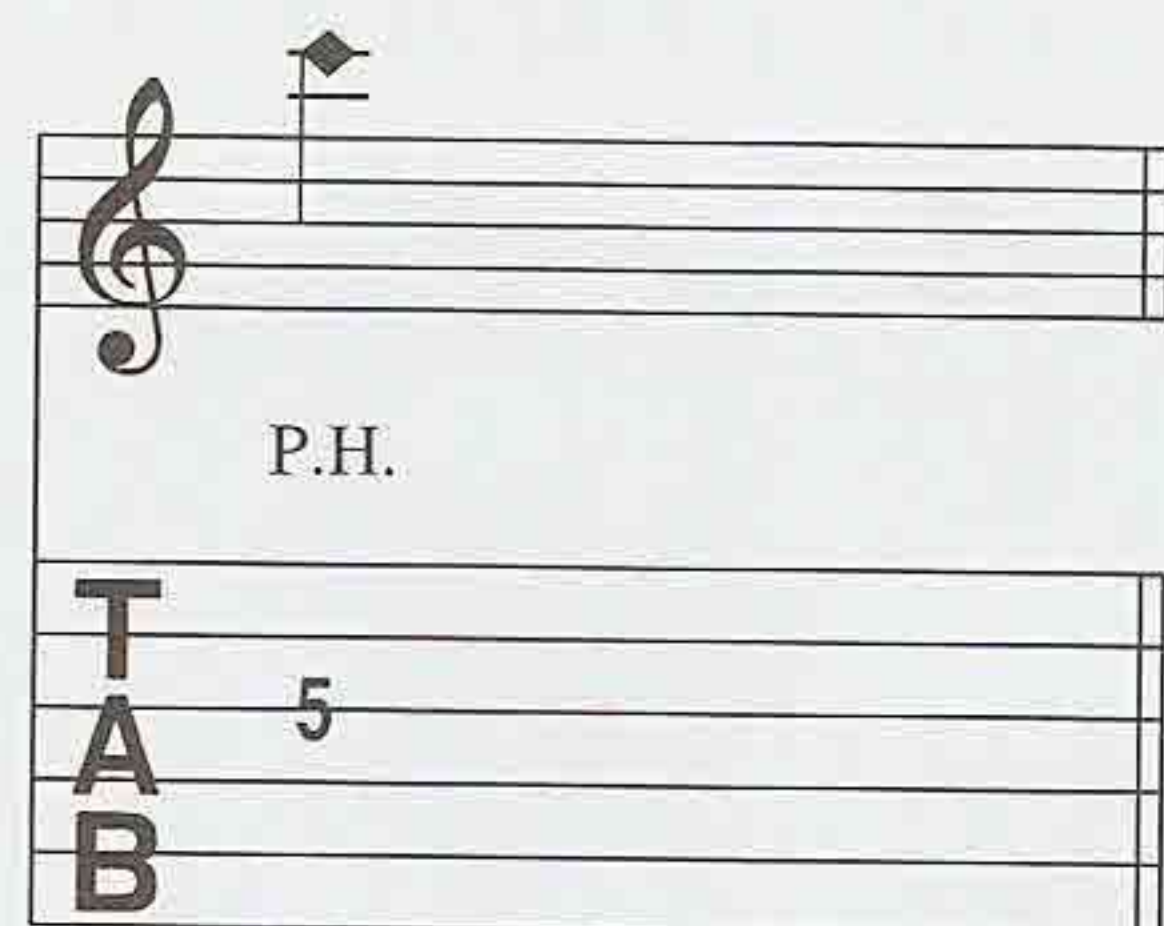
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



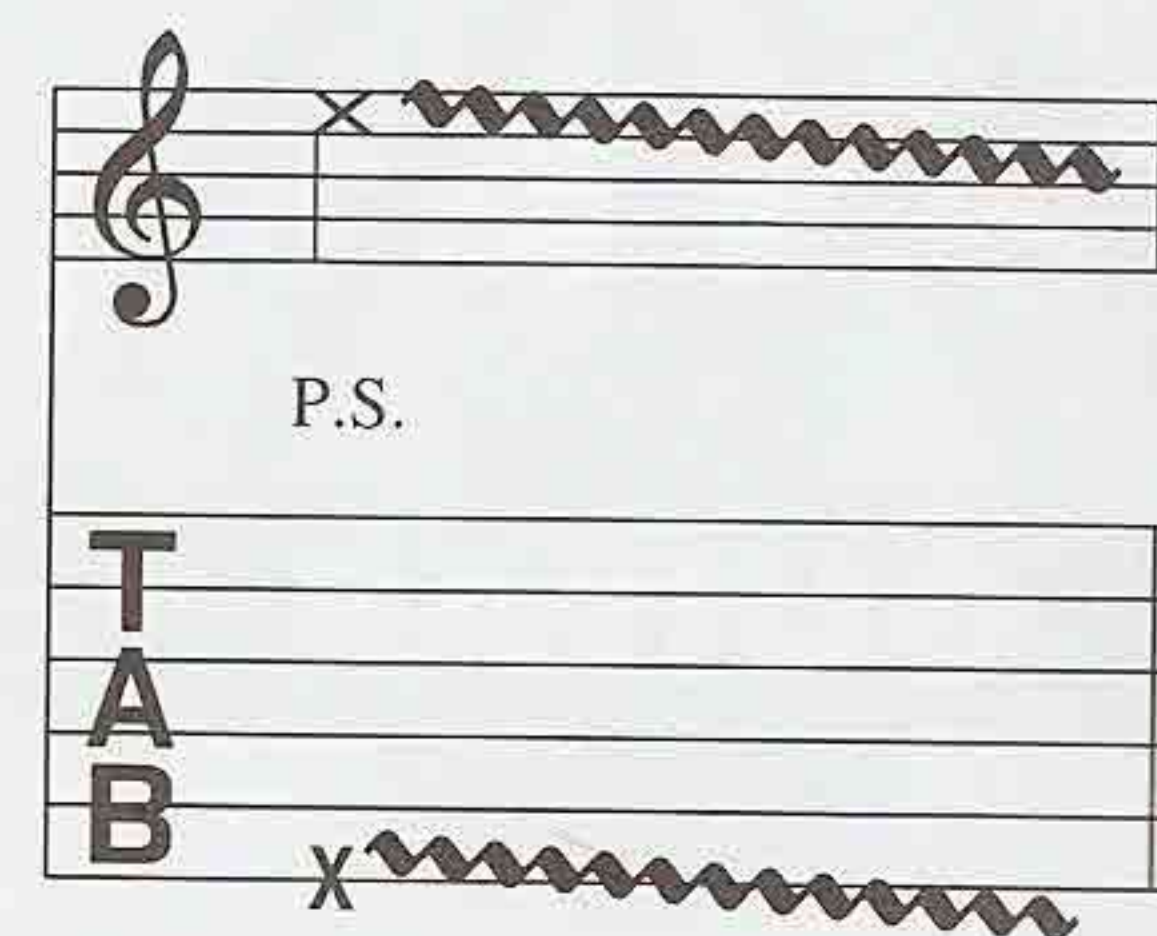
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



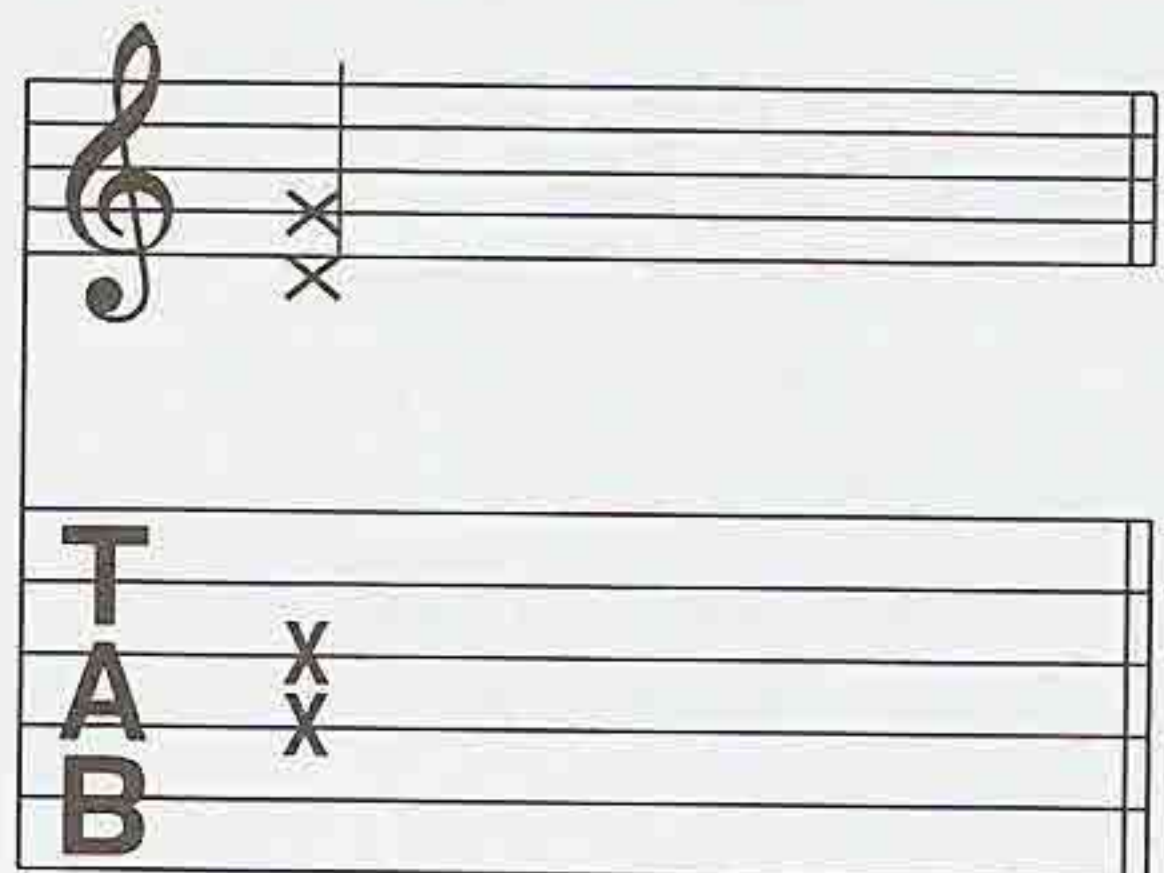
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



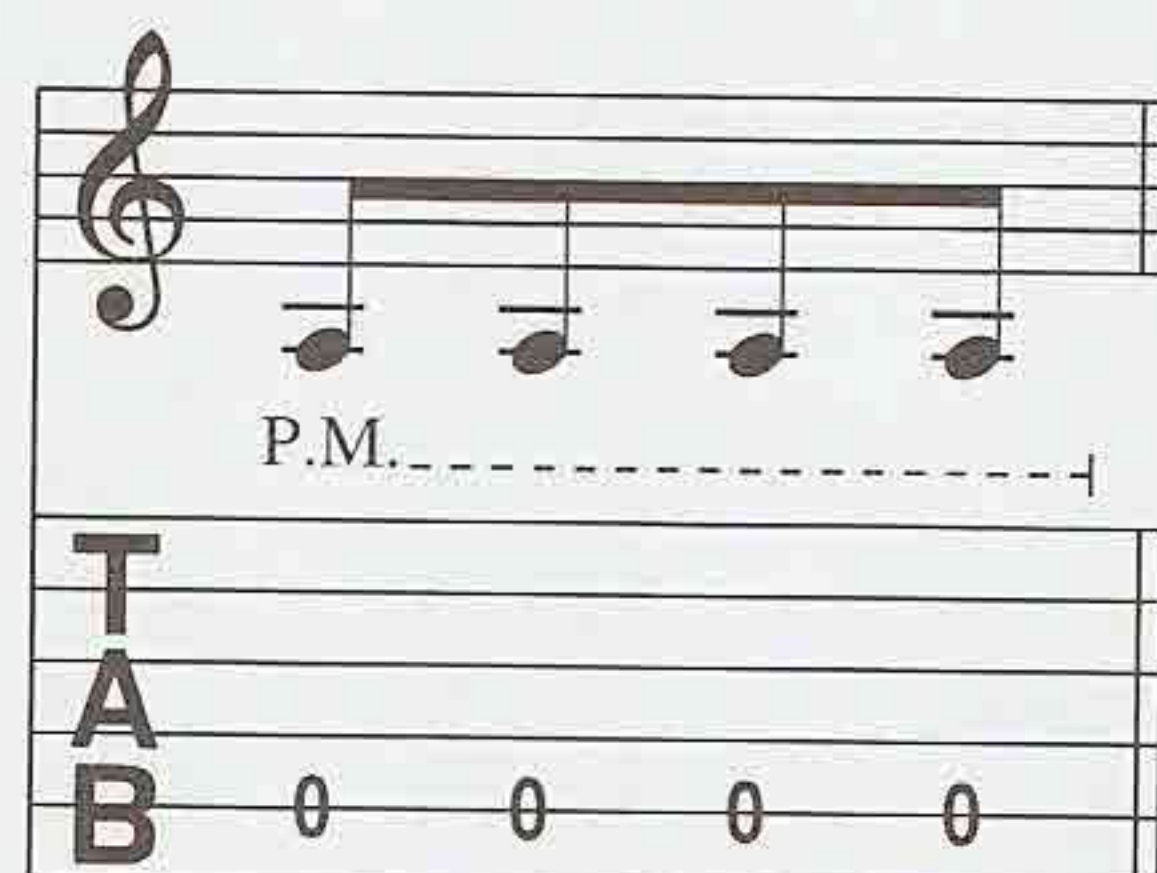
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



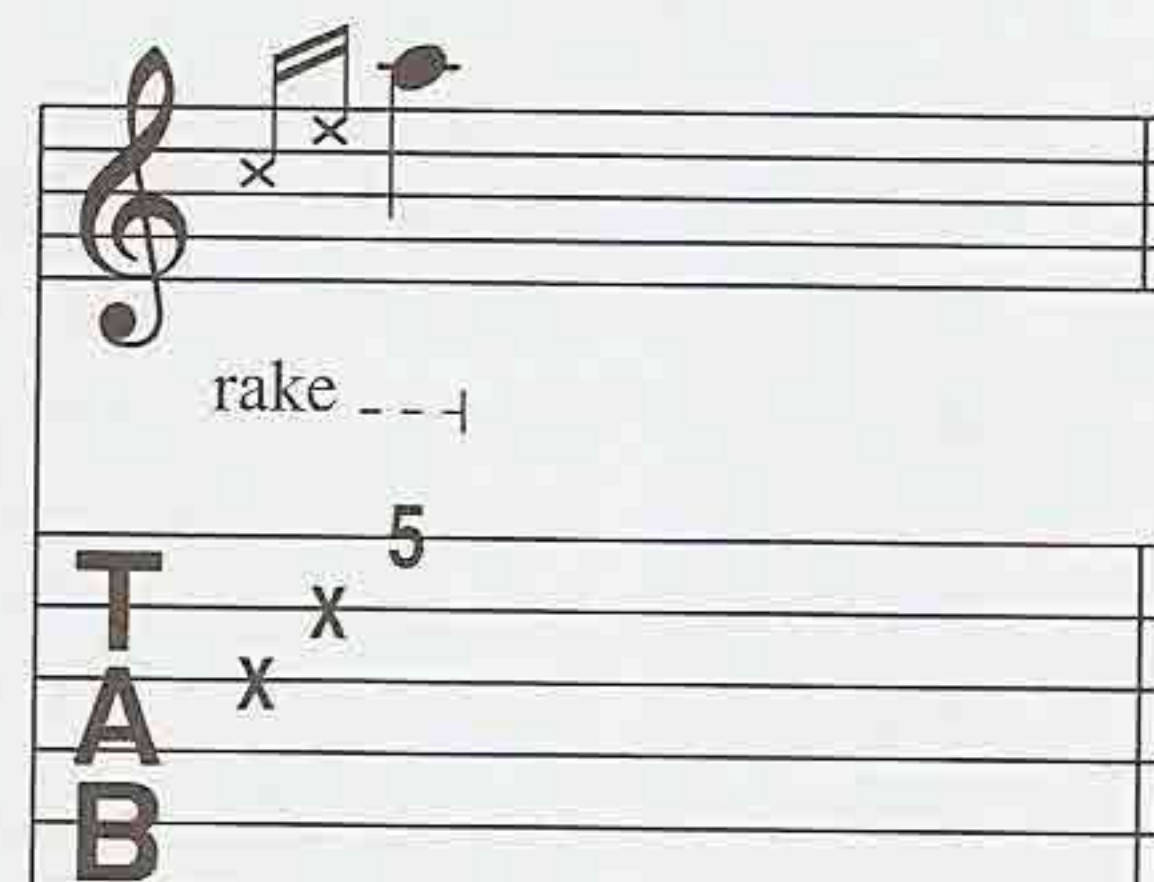
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



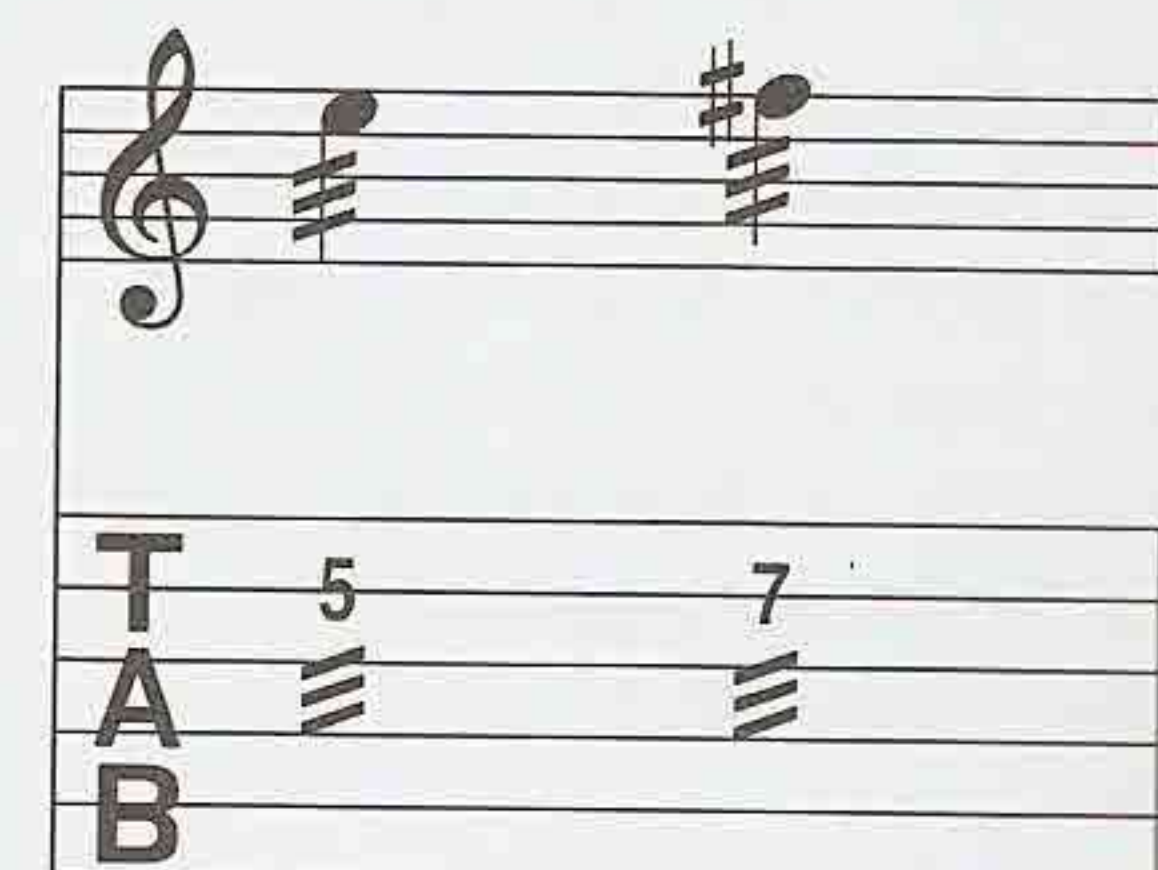
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



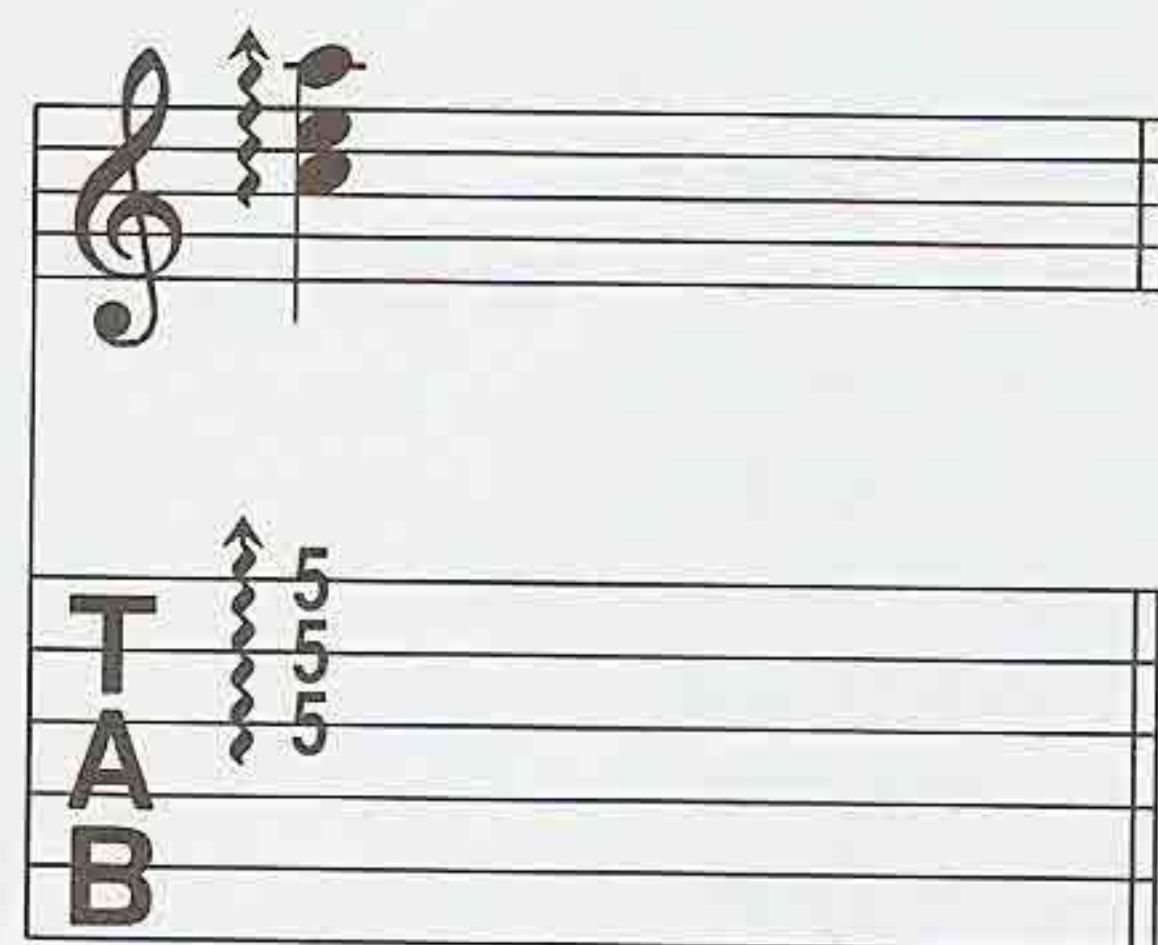
RAKE: Drag the pick across the strings indicated with a single motion.



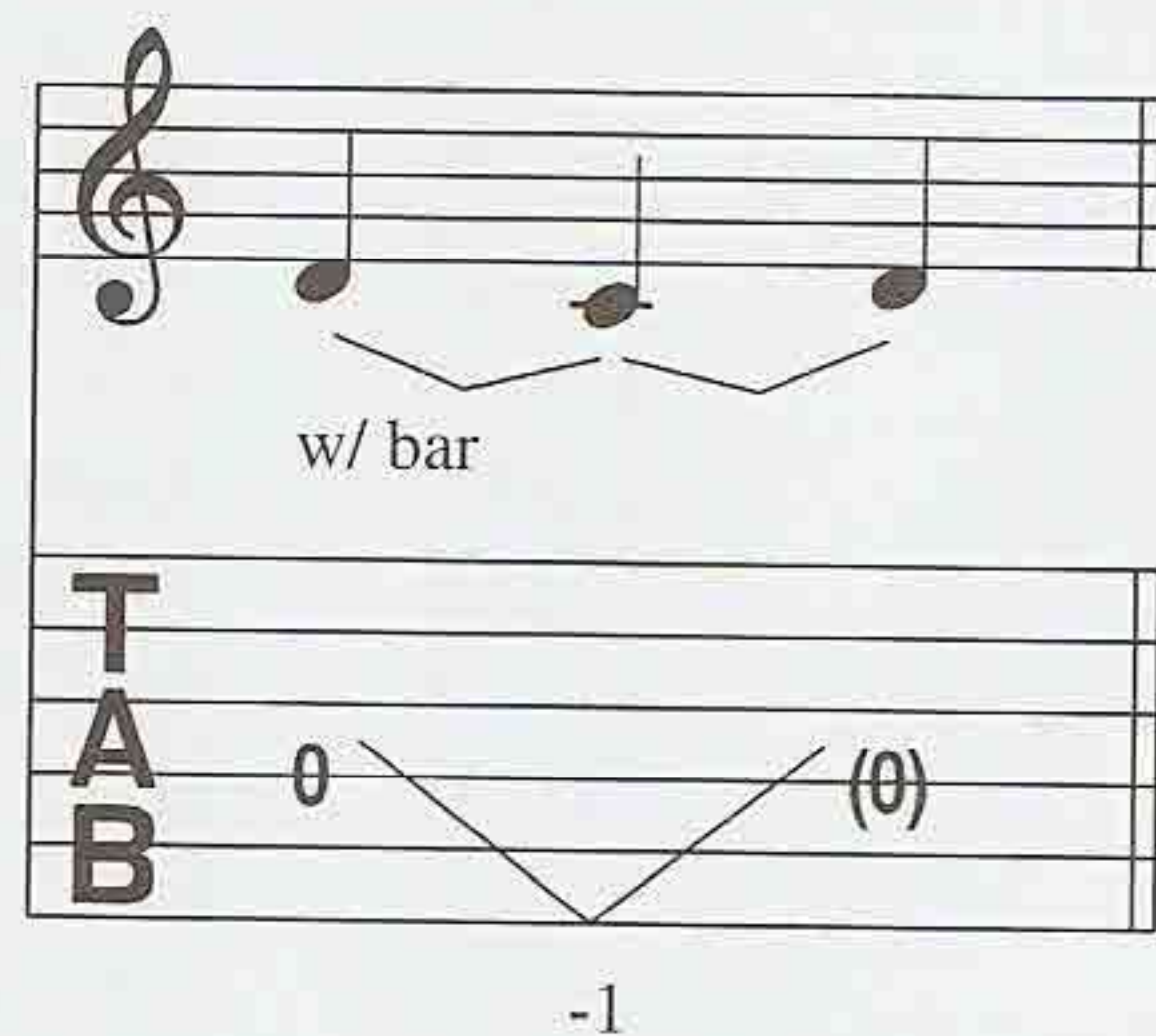
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



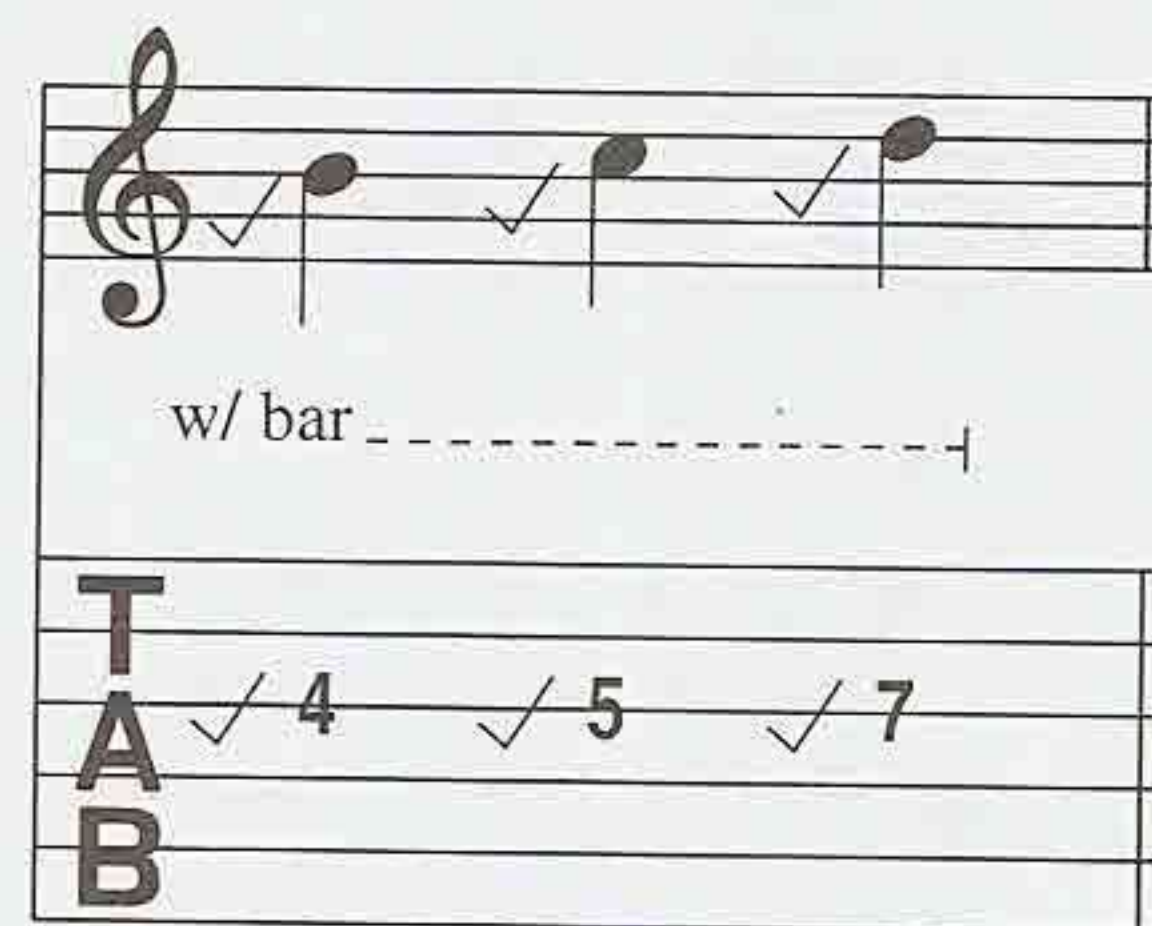
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



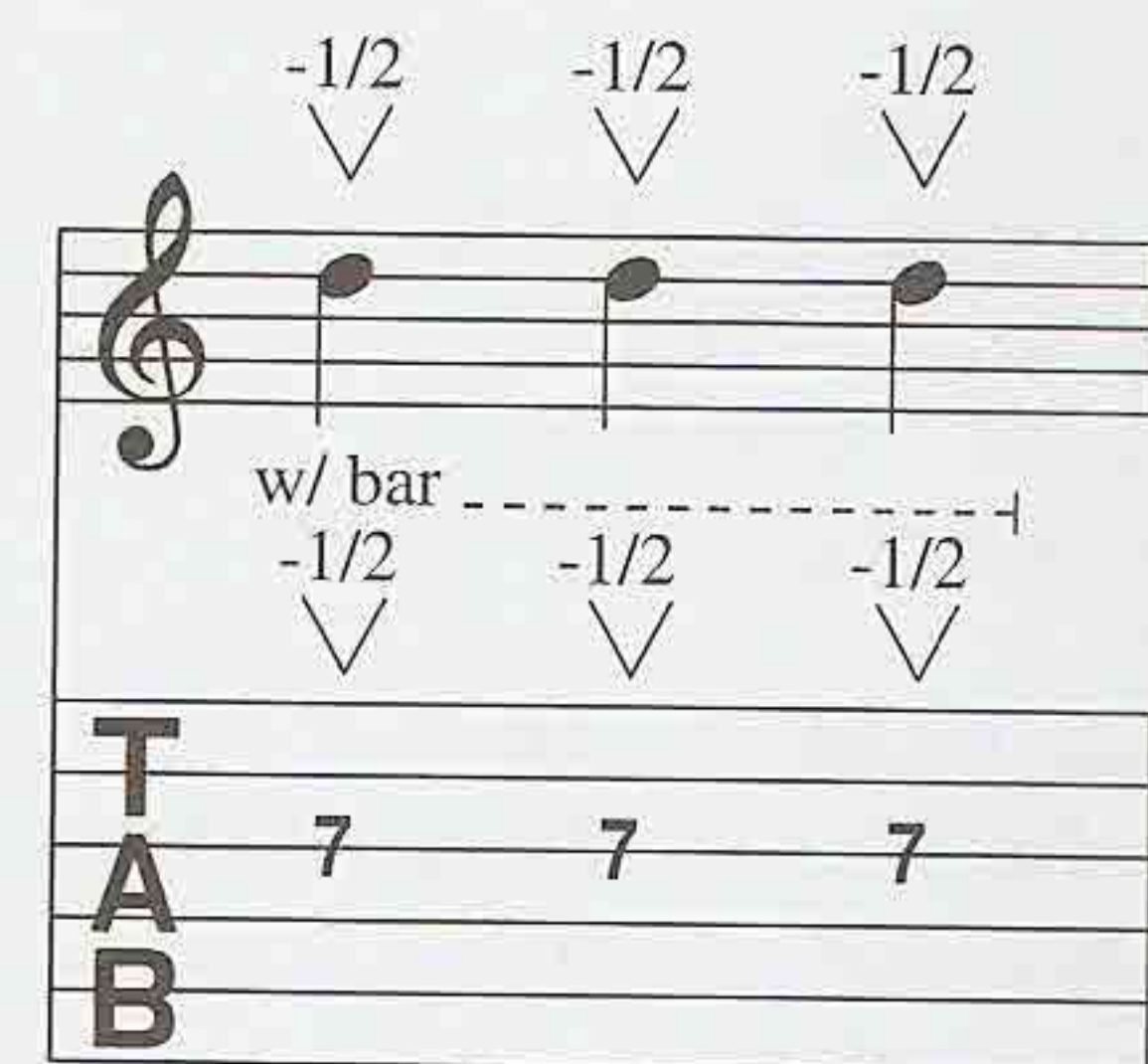
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



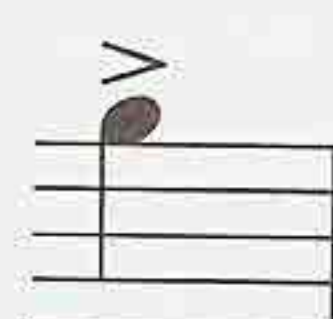
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

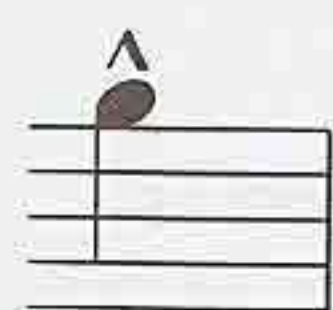


Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

D.S. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

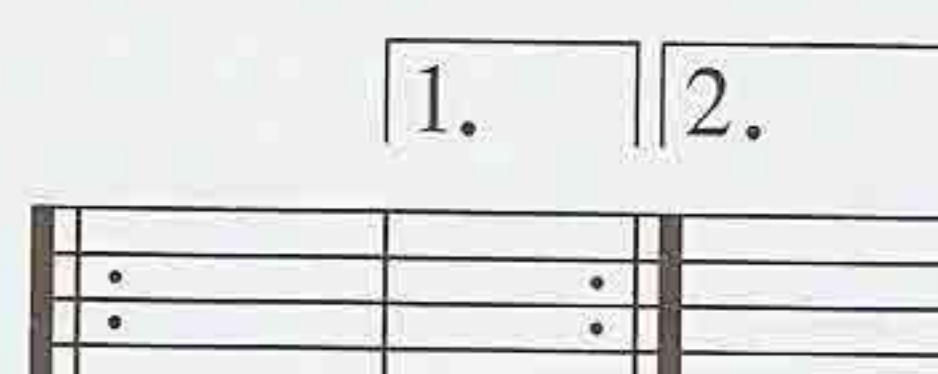
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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